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THE NATIONAL THEATRICAL WEEKLY

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

"MAGDA" REVIVAL SCORES

LONDON, April 9.—In essaying the role of "Magda" in Sudermann's play of that name, Gladys Cooper was certainly venturesome, especially so when one considers that this is a role which made famous such remarkable actresses as Sara Bernhardt, Duse and Mrs. Fiske, to mention a few. It is therefore, more to her credit to say her rendition was perfect and compares favorably with that of her predecessors.

The story tells of a young girl, who leaves home to escape the tyrannies of her father, and returns a woman, having found fame and wealth through experience and suffering. She returns home, but her parents, although loving her, find that in having borne a child out of wedlock she has committed an offense for which all her gifts of fame cannot condone. Of course in the late Victorian days such a play was real; but in the present century it is very "stagey." Yet one cannot agree but that the acting of Miss Cooper was remarkable, and has certainly enhanced her reputation as an emotional actress of first rank.

Others who played their parts well were Frankly Dyall, Gilbert Hare, William Stock and Liza Maravoan.

The play was brought out at the Playhouse Theatre and looks as though it is in for a run.

EDELSTEIN BANKRUPTCY HEARING

LONDON, April 9.—Further hearings in the bankruptcy proceedings of Willie Edelstein, theatrical manager, met last week. According to the petition, the liabilities are given at $20,000 and the assets uncollected debts to the amount of $15,000.

It appears, according to Edelstein's statement, he had been interested in the productions of "Polly With A Past" and "The Cinema School," of which proved successful until the coal strike of 1921, which turned the profits into a loss of $35,000.

He opened a New York office in 1914 and continued to engage in American theatricals until March of last year, when he closed his office after having dropped a considerable sum of money.

The matter was left in the hands of the receiver.

TAXES RUINING SHOW BUSINESS

LONDON, April 9.—That high taxation is killing the theatrical industry here, was the gist of an address made by Sir Oswald Stoll at the annual meeting of the Coliseum Syndicate, Ltd., recently held here. He added that too many people closed their eyes to the fact that the entertainment industry was working in chains almost too heavy to bear. He advised asking for legislation that would lighten the taxation burden of the theatre men.

DRINKWATER ESTATE £4,600

LONDON, April 9.—Albert Edwin Drinkwater, actor and theatre manager, and father of John Drinkwater, who died recently, left an estate of £4,600. He left a wish that after death his body be examined by two doctors to ascertain his absolute death, and then his body be cremated, the ashes to be dispersed at burial.

ARNAUT BROS. SCORE

LONDON, April 9.—The Arnaut Brothers appeared last week at the Finsbury Park Empire and received a special command to appear before the King and Queen at Carlton House Terrace. The boys are laying off for a week and will resume their Moss tour in the Provinces shortly.

WARFIELD COMING OVER

LONDON, April 9.—C. B. Cochran has arranged to bring over David Warfield, whom he will probably present in "The Merchant of Venice." Local theatre-goers are looking forward with much interest to Warfield's portrayal of "Shylock."

BALCONY BUSINESS DROPS

LONDON, April 9.—Bad business in the upper floors of a number of theatres has been sufficiently felt to cause the withdrawal of several attractions. London producers have found it unprofitable to produce solely for the fashionable set who occupy the orchestra stalls. In order to make the production pay, they must also depend upon good business in the upper balconies and this effect is accomplished only when they produce a piece that appeals to the masses as well as to the intellectuals.

The most recent production to be affected by this condition was Robert Courtneidge's, "The Young Idea," which was withdrawn from the Savoy primarily because it failed to register with balcony and gallery audiences.

"The Laughing Lady" seems to have run up against a similar snag. The production cost and heavy operating expenses are so heavy that if it does not attract near capacity it cannot make ends meet.

This state of affairs is giving the British producers much food for thought and many are in a quandary as to just what sort of attraction that will appeal to the "gallery gods" will also find a demand among the better classes.

"INEVITABLE" IS CLEAN PLAY

LONDON, April 9.—The production of "The Inevitable," on March 29, marked the reappearance of Mr. and Mrs. Frank Curzon (Isabel Jay), and the début of their daughter, whose stage name is Cecilia Chesterton. More interest was displayed in the cast, apparently, than in the play itself. The acting was fair all around, but the outstanding success was scored by Exiel Coleridge, as a comic stage-dresser.

The story of the play concerns a great actress who, in the height of her career, suddenly finds herself confronted with the fact that she is getting to old to do ingenue parts. Her daughter arrives from school and is backed by her mother to offer the girl the leading part in his new play; a part originally meant for the mother. The mother accepts the position diplomatically and inevitably, which accounts for the title.

"MERTON" OPENING

LONDON, April 9.—"Merton of the Movies" will open at the Shaftesbury Theatre the end of this month with Tom Douglas, at present in the title role. It will be produced by Mr. Robert Courtneidge in conjunction with Messrs. Grossmith and Malone.

"RAINBOW" POSTPONED

LONDON, April 9.—"The Rainbow," the new revue which Sir Alfred Butt was to have launched at the Palace Theatre, in association with Albert de Courville, has been postponed until the renovations of the playhouse have been completed.

AMERICAN ACT FOR SO. AFRICA

LONDON, April 9.—La Veen and Cross, the American burlesque acrobats who have been entertaining London audiences, have sailed for South Africa to fulfill engagements with the African Theatres, Ltd.

MAUD ALLAN RETURNS

LONDON, April 9.—Miss Maud Allan, the famous Salome dancer, has returned to London, opening at the Alhambra last week. One of the dances she is doing is an interpretation of the Hungarian Rakoczy march.

SHORT RUN FOR "INEVITABLE"

LONDON, April 9.—Despite the popularity of Isabel Jay, her new play, "The Inevitable," failed to catch on at the St. James Theatre and was withdrawn after four performances.

MELVILLE GIDEON EXAMINED

LONDON, April 9.—The public examination of Melville Joseph Gideon, composer and entertainer, and member of the Co-Optimists, was conducted in the Bankruptcy Court last week. His statement of affairs showed liabilities $21,320 and assets of $4,000.

Gideon has satisfied all creditors in his 1913 failure, having paid them in full. He attributed his present failure to extravagance and lack interest on borrowed money. He further stated that he was drawing a salary of $250 per week as one of the Co-Optimists, and a percentage of the net profits.

Gideon called a meeting of his creditors last November and offered to pay them off at a rate of $250 per week and the whole of his royalties he was receiving as a song writer until he had satisfied their claims. The money was to be paid to a trustee and he confidently expected to have wiped out the obligations by June 1, 1923.

CAPACITY PLAY WITHDRAWN

LONDON, April 9.—"Treasure Island," which Arthur Bourchier was presenting at the Strand Theatre is withdrawn last week while playing to practically capacity business. The reason assigned for the play's withdrawal is that Mr. Bourchier, who plays the part of John Silver in "Treasure Island" is losing his health because of the continual strain and exertion caused by making up for the part which calls for a man with a peg leg. His physician has forbidden him to continue with the part for fear of a permanent injury to his health.

Mr. Bourchier has not totally abandoned the idea of running this play. As a matter of fact it is his intention to run it as an annual affair, like "Peter Pan," and "Charlie's Aunt."

MUNDORF SIGNING ACTS FOR U. S.

LONDON, April 9.—Harry Mundorf, of the B. F. Keith Vaudeville Exchange, of which he is the European representative, has been scouting around London in search of new talent. He gave an audition to Miss Alex Andra, a musician and songstress, and it is possible that the young woman will be seen in America shortly. In private life Miss Andra is the wife of Tex MaCleod, who is doing a yarn and rope spinning act, which made a popular throughout England and Scotland.

BIG DEMAND FOR REVUES

LONDON, April 9.—"The Nine O'Clock Revue" has proved to be so clever that its authors, Morris Harvey and Harold Simpson, have been approached to write revues for several theatrical producers. They have just accepted a commission to write a revue for C. B. Cochran which he will produce at the Pavilion Theatre at the end of the "Robin Hood" film, which is still doing good business. The principal part in the new revue will be played by Stanley Lupino.

NEW "POLLY" OPENS

LONDON, April 9.—A new "Polly," having no resemblance to the Box version, opened last week at the Chelsea Palace Theatre, produced by the Gay Operas, Ltd. Mr. H. Bernhardt, an agent for concert artists, is principal person responsible for the production. In the cast are Foster Richardson of the Beecham Opera as Macheath, Winifred O'Connor as "Polly" and Jean Aylwin as Jenny Diver.

"YOUNG IDEA" WITHDRAWN

LONDON, April 9.—"The Young Idea," Noel Coward's comedy, which received fine support from the press, did not receive the same support from the public in general, and was withdrawn last week from the Savoy, where it had been playing.

The Box version of "Polly" came into the Savoy from the Kingsway Theatre.

UPROAR AT COLORED SHOW

LONDON, April 9.—Cheers and boos, mingled together, came from the audience which attended the premiere of Albert de Courville's Anglo-American negro production, "Rainbow," at the Empire, at the finale of the show. They started when George Gershwin, the American composer of the show, made a speech of thanks in response to what consisted first of cheers and then became interspersed with boos. The same followed for De Courville when he made his appearance.

As the latter concluded, Jack Edge, a comedian, ran out of the wings and shouted, "Ladies and Gentlemen," I was engaged as the low comedian in this show but was not given a chance." At first the remark was taken as a belated joke, but when the horrified expressions on the faces of the rest of the company became apparent, it was known that the remark was ad libbed and not in the book. De Courville apologized for the remark.

The English ladies, with the exception of one, spoke well of the show, playing up Grace Hayes, and the other Americans. Edge did not appear in the cast after the opening night.

"THE BORDERER" SCORES

LONDON, April 9.—"The Borderer" opened at the King's Theatre, Hammersmith, last week and proved a distinct success. Mr. Fred Terry presented the play in which his wife, Miss Julia Neilson, is featured. The production is an historical one, Miss Neilson appearing in the role of Mary, Queen of Scots. Miss Neilson is now fully recovered from her recent illness.

"ISABEL, EDWARD AND ANNE" CAST

LONDON, April 9.—The full cast for the new Gertrude Jeening's play, "Isabel, Edward and Anne," which ended the "Four Fours" at the Haymarket Theatre on Easter Eve, included Margaret Bannerman, Lilian Braithwaite, Athene Seyler, Dorothy Overend, Allan Aynsworth and Harold French.

PEGGY RETURNS TO FILM

LONDON, April 9.—Miss Peggy Hyland, who is now appearing on the spoken stage at the Ambassadors Theatre in "A Little Bit of Fluff" will not leave the pictures permanently, immediately after her present vehicle is withdrawn, she will resume her film activities.

VARIETY VETERANS TOURING

LONDON, April 9.—The Veterans of Variety, having finished their London engagements, have started their tour of the provinces. Last week they appeared at the Brighton Hippodrome where they proved unusually popular.

JEAN BEDINI IN ACCIDENT

LONDON, April 9.—Jean Bedini, the American burlesque producer, who came across to stage "You'd Be Surprised," was injured when a Cunard train boat overstepped the mooring and crashed into the docks.

DOROTHY DICKSON RETURNS

LONDON, April 9.—Miss Dorothy Dickson, leading lady in "The Cabaret Girl" at the Winter Gardens, has just returned from Switzerland where she has been for the past four weeks.

GLADYS COOPER IN "MAGDA"

LONDON, April 9.—Miss Gladys Cooper opened at the Playhouse Theatre last week in "Magda," Sir Gerald du Maurier making the presentation.

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SCORES OF SHOWS REHEARSING FOR EARLY SPRING OPENINGS

Few Are Scheduled for Summer Runs but Majority Are in Nature of Trial for Fall Engagements—New Producers to Try Hands This Season

More than a score of new productions have gone into rehearsal during the past week and are being readied for an early Spring showing. While some are intended for runs during the summer, here and elsewhere, it is to be expected that in most cases the producers will exercise managerial prerogative and relegate many of them in "moth balls" until the autumn.

Practically every representative firm of producers will be represented in the above complement with at least one, and in most cases several, productions. Dominating the list, however, is a goodly portion of newcovers, who seem to have sufficient faith in their wares to invest their time and money in the respective productions which they are about to bring forth.

The newer element were undoubtedly spurred on to take a chance through one of the several freak plays Fate has made with the theatrical deck of cards this season. Perhaps the outstanding object lesson is the phenomenal success of "The Last Warning," which established such l'enfant prodiges as Messrs. Mindlin and Goldreyer. Other youngsters who have dabbled with one branch or other of theatricals are equally confident of their proposed productions and will attempt to emulate the good fortune of the "two Mikes."

Probably the most ambitious plans from the newer element are those of the Melbourne-Arden Productions, Inc., a newcomer in the theatrical producing line, but who have sufficient faith in their convictions to promise no less than three productions for Spring perusal. Their list includes "In the Balance," a melodrama in three acts, by Daisy Wolf; "The Greater Law," an adaptation of the Swedish play, "Mother," by Arvid Paulson, and a musical comedy, "My Gal Sal," with book and lyrics by Frank Williams and music by George Kramer. The first two pieces will be given a Spring hearing and then put away until fall, while the musical play is destined for a summer run in either New York or Chicago.

Messrs. Weber and Comstock will be represented with "Fires of Spring," a new play by Robert McLaughlin, the Cleveland stock impressario and best remembered as the author of "The Eternal Magdalene."

A. H. Woods will reopen the revised version of "Naughty Diana" and will also bring out another non-musical piece, which is as yet without title.

Joseph Shea, the indefatigable producer, who gave us "On the Stairs" and "Hail and Farewell," has lined up another called "Chivalry," which will open out of town at an early date and be brought directly to New York.

Louis Werba, who has returned to the producing field and is already represented with "Barnum Was Right," will launch a new musical comedy, "Adrienne," within a few weeks, while Louis Cline, formerly associated with George Broadhurst, is stalking his bankroll on a piece by Ethel Clayton, the vaudeville actress-author, entitled "For Value Received." Even William A. Brady has ceased to concern himself with the legality of Sunday performances to produce his second musical play, "Pansy," which he acquired abroad and for which Joe McCarthy and Harry Tierney will supply the jingles and tunes.

And by no means the least of all is George M. Cohan's annual musical production, this time "The Rise of Rosie O'Reilly," which will lighten the burden of the Bostonians during the warm spell, when it will be firmly entrenched at the Tremont Theatre.

Henry W. Savage will be amply represented by Mitzi in her new comedy, with music, "Minnie and Me," which has already had trial performances in New England and which will shortly make its bow in the Hub.

Carle Carlton is rushing things to have "The Javanese Doll" among the list, and if he doesn't have a change of heart in the meanwhile, New York will also have a glimpse of "Paradise Alley." Brock Pemberton, too, may be represented with a summer song show, it being a musicalized version of "Good Gracious, Anabelle," which, in the newer dress, will be known as "Annabelle."

Other producers who will be represented on the list and their attractions follow: William Hawthorne, "Daisy Won't Tell"; Messrs. Cook and Ahrens, "Struttin' Along"; George Lederer, "Suzette"; Robert McLaughlin, "Bridal Glass"; Bayard and Le Maire, "Helen of Troy, N. Y."; Jack Schulmann, "Pretty Polly"; Mack Hilliard, "Within Four Walls"; Myron C. Fagan, "Thumbs Down"; George Byron Totten, "Gabette," and Jamie Kelly, "Forgotten Sweetheart."

According to our statistics, the margin of spring tryouts scheduled for the spring season of this year greatly overshadows that of last season. All of which argues that despite the inactivity of several of the established producers, the producing game is by no means on the wane.

Of the promised lot, just how many will survive their "dog showings" will be a matter of interest and just how many we shall ever have an opportunity of glimpsing is "something else again, Mawruss," as Abe Potash would say.

Nevertheless this unusual spring activity will provide employment for hundreds of actors and others who would otherwise be enjoying enforced vacations during the summer.

P. M. A.-A. E. A. COMMITTEES MEET

The committees representing the Producing Managers' Association and the Actors' Equity Association to confer on the extension of the 1919 agreement held the second of a series of conferences in the headquarters of the F. M. A. on Monday afternoon. Messrs. Thomas, Brady, Lee Shubert and Edgar Selwyn represented the P. M. A., while the Equity was represented by John Emerson, Frank H. Gillmore, Florence Reed and John William. The conference lasted two hours with no announcement coming forth as to what occurred. It is understood that the Equity members still stood firm on their demand that the Equity closed shop be granted in 1924 and would not recede in any manner from this stand. The managers tried strategetic manoeuvers, but were not in any way able to break down the barrier erected by the actors' body, who came instructed to get the closed shop. Another meeting of the joint committees will be held next Monday.

LOOKING FOR TIMBERG CAST

The Health Department of New York is on the outlook for the cast of the recently closed Hernam Timberg Unit Show, "Frolics of 1922," which closed recently in Philadelphia.

Tryce Fristoe, musical director of the show, was taken ill in Philadelphia and retained after the piece closed. His ailment, according to the Health Department officials, has developed into smallpox and the officials are searching for the members of the cast in order to ascertain if others are infected with the contagious diseasc.

GIVES UP TO FRAUD CHARGES

FORT WORTH, April 9.—Dr. Frederick A. Cook, who claimed to have discovered the North Pole and made a vaudeville tour upon his return to the United States, telling adventurous how it looked and all about his trip in the frozen north, was named here in complaints charging the use of the mail to defraud, filed against a number of Fort Worth oil promoters, gave himself up to Federal authorities.

He was released on $25,000 bail.

NEW HOUSE FOR WASHINGTON

WASHINGTON, D. C., April 9.—Ground will be broken shortly for the erection of the largest theatre in the city when completed, to be known as the Cosmopolitan. The house will be situated at the corner of E. and 13th, street, N. W., just off Pennsylvania avenue and in the heart of the hotel and theatre district.

OLD TIME "MELO." TO TOUR

"The Crimson Glow," a melodrama of the old school, is being prepared for a tour of the middle west, where according to the heavy takings of the Raymond Hitchcock show, "Hitchy koo," much ready money is laying idle. Harry Austin, who was identified with Charles E. Blaney in the days of the latter's reign of "melodrama king" is sponsoring the production.

PALACE AFTER THE TICKETS SPECS

With the employment of eight private detectives and the use of several regular policemen the battle which for the past two weeks between the Palace Theatre, the vaudeville house, and the ticket speculators, two of whom have offices near the theatre, will be fought to a finish by the Palace.

Instructions were given this week to Elmer Rogers, manger of the theatre, to bar all persons who present tickets purchased of the speculators.

The battle is being waged under the personal direction of E. F. Albee, who declares that the ticket speculator is to be a thing of the past in so far as the Palace Theatre is concerned.

Speculating with the tickets of this theatre has been very renumerative, street agencies in the vicinity carrying little else. They have brought as high as $3 to $4 apiece and higher on Saturday and Sunday nights. One instance is on record of a street speculator who sold three Palace tickets for $18. On each side of the theatre's entrance big signs have been patrons against purchasing tickets from sidewalk men or speculators are displayed.

AGENTS OUT TO DEFEAT BILL

CHICAGO, April 9.—The agents of Chicago are raising a fund of $3,000 to defeat the bill, fathered by Senator Dailey in the Illinois Senate, seeking to prohibit theatrical booking agents from charging more than three per cent commission.

Two years ago a similar bill was introduced in the Illinois Legislature, the agents at that time raising a fund of $2,000 to fight it.

EQUITY TO REVIVE "SWEET NELL"

"Sweet Nell of Old Drury" is the play selected for a revival by an Equity Cast in which Lauretta Taylor will be starred during the Equity Festival period beginning at the Equity-Forty-eighth Street Theatre on May 7.

This play was produced about twenty years ago by Klaw and Erlanger at the Knickerbocker Theatre with Ada Rehan playing the title role.

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PICTURE THEATRES BIDDING HIGH FOR OPERA AND CONCERT SINGERS

Radios Hurting the Business Greatly in Central and Western Parts of the Country—Picture No Longer Strong Enough and Audiences Are Partial to Artistic Singers.

Opera and concert artists are very much in demand by large motion picture theatres throughout the Central and Midwest to bolster up business. The theatres in that section of the country have been depending mostly for the past few years on their feature pictures, large orchestras and flash vaudeville and dancing turns to draw in the trade. This sort of policy of late seems to be worn out with the owners of the theatres attempting to devise other features to bring in the patronage.

Last week Charles R. Hammerslough, business manager for Mme. Matzenauer, the opera star, declined $10,000 for the services of the star for a period of eight days. The offer was from F. J. Cornwell, owner of the La Crosse Theatre, a new motion picture palace in Moline, Ill., who wanted her for the opening bill for the theatre. The offer was declined due to Mme. Matzenauer having concert engagements to fill.

According to E. V. Fuller, New York representative for Cornwell, the latter is willing to pay the sum offered to Mme. Matzenauer to recognized opera and concert singer for his theatre in St. Louis and Moline. For the St. Louis house Cornwell has already engaged Herman Wernesath, Anna Case and Louise Gravure. He says that negotiations are pending now with several opera stars who recently closed their engagements with the Chicago Opera Company and the Metropolitan Opera Company of New York.

With the advent of the new McVicar's Theatre into the field in Chicago, Balaban and Katz and Lubliner and Trinz, who control a large number of of the motion picture theatres in that city have been sounding out the operatic field for possibilities. They say that this style of theatre has educated its patrons into being music lovers due to the large orchestras that are used in them. The liking for music has caused the patrons to shun various types of vaudeville flash and dance offerings that have been offered them with the result that the managers feel that now is the proper time to continue their musical education and liking by bringing on a score of opera stars who can be heard for a nominal price of admission.

Not alone in Chicago but in a score of Western cities which have the larger picture theatres the patrons seem to be deserting the theatres due to the lack of what they term "substantial and high class" entertainment. The ballad singer and music plugger are no more tolerated or engaged, as the patrons through the means of the radio are able to hear the voices of some of the most celebrated opera stars. Through the radio craze the picture houses have fallen off in patronage and the owners feel that with the exception of Hanna to a six-month or so vacation they can use their services to advantage at a substantial outlay which will be more than paid by the business which would accrue by the appearance of big stars in their theatres.

PROTEST ON "MY GAL SAL" TITLE

Edward B. Marks, the music publisher, has threatened injunctive proceedings against the Melbourne-Arden Productions, Inc., to restrain the producing firm from continuing with their contemplated musical comedy, "My Gal Sal."

Marks maintains that the appropriation of the title is an infringement of the copyright of the late Paul Dresser's ballad classic of the same title. He has communicated his views to the producing company, who have placed the matter in the hands of their attorney for readjustment. Marks further avers that the title rights of "My Gal Sal" is duly protected under copyright, not only as a song but as a title for a play or motion pictures, and that before he will permit the production to be launched its sponsors must make the necessary arrangements with the heirs of the late composer, whom he represents.

M. H. Arden, managing director of the producing firm, stated last week that he was going ahead with the details of the production pending the decision of his attorney.

ROBBERS GET KEITH PAYROLL

CHICAGO, April 7.—Tim Keeler, associated with C. S. Humphrey in the B. F. Keith offices was returning from the Lake-State bank which is situated on the second floor of the State-Lake building and while riding between the second and fifth floors of the building he was jostled by five men and relieved of the Keith pay roll containing nearly one thousand dollars. The Keith offices are located on the fifth floor of the State-Lake building. Keeler did not miss the money until he arrived in the office, a few seconds after leaving the elevator, but was too late to apprehend the men, who made a quick get-away.

RAYMOND McKEE MARRIES

Raymond McKee, screen star, and Margaret Courtot, screen actress, were married at the Little Church Around the Corner on April 4. The couple were childhood sweethearts, having been brought up together in the same town in New Jersey.

ACTRESS LOSES BIG SUIT

June Avis Evans, an actress, who filed a claim against the estate of the late Dan R. Hanna, alleging that $17,500 was due her according to a verbal agreement to give her an annuity of $15,000 had her complaint dismissed by Surrogate George L. Slater in New York, May 14, on the ground that it was improperly presented.

The Surrogate ruled that a compulsory accounting should be first demanded of the executors and then the claim should be presented. Counsel for Miss Evans said they would take that course and push the claim, which will be opposed by the heirs of Hanna.

In the complaint Miss Evans alleged that Hanna had promised to marry her in favor, for life, in May, 1921, upon her promise to marry him. The agreement was later modified, being changed that she received a monthly instead of quarterly, and on October 14, 1921, it was agreed that it would be continued for life, when she agreed to his request that their engagement be terminated.

Counsel for the estate say the claim is outlawed, as it was not presented three months after Hanna's death, which occurred on November 3, 1921.

NO ALIMONY FOR DANCER

Iliano Paulo, who appears as one of the Samoan natives in "Rain," and who is known in private life as James C. Pall, frustrated a claim for alimony presented by Mrs. Mary Myrtle Pall last week in the Supreme Court.

Mrs. Pall admitted that there had been no ceremony when they brought the action as the common law wife of the actor, whom she said she met while touring with a circus last year. She is a dancer and is said to be earning $75 per week, while Paulo's salary is given as $45.

Justice Bijur refused to sustain the action.

MEEHAN WRITES MUSICAL PLAY

George H. Cohan has accepted from John Meehan a new musical comedy which he will produce next season. Meehan wrote the book and lyrics and Ray Perkins supplied the music.

ACTORS' FUND ELECTION MAY 15

The annual meeting and election of the Actor's Fund will take place on Tuesday afternoon, May 15, at the Hudson Theatre. Daniel Frohman, who has been president of the Fund since 1904, was nominated for reelection at a director' and trustees' meeting held last Thursday night. Besides Frohman the nominating committee consisting of Robert Campbell, Harry Harwood and Bernard A. Reinold, slated the following for re-election: F. F. Mackay, first vice-president; Charles B. Wells, second vice-president; Samuel Scribner, treasurer and Walter Vincent, secretary.

For the three-year term as trustees they nominated, James L. Lasky, Henry Dazian, John Cope, Walter C. Jordan, Robert T. Haines and Edmund Breese. The latter is to take the place of Blanche Bates whose term expired. For a two-year term to succeed Joseph Herbert, R. H. Burnside was nominated.

Due to the illness of Messrs. Frohman and Mackay, second vice-president Wells presided at the meeting.

He announced that in conformance with the will of Dora Goldthwaite, an actress of a former generation, a bronze tablet had been made by Tiffany setting forth that Louis Aldrich was the founder of the home. The tablet will be placed in the Actor's Fund Home on Staten Island this week. The tablet reads: "Louis Aldrich, Projector and Founder, 1901." With the erection of the tablet the Fund gets $5,000 for use for the home and $5,000 additional to be used for charitable work of the home in aiding destitute performers.

Ralph Delmore, one of the trustees of the Fund reported on a visit he made seriously ill at the Staten Island Hospital from a complication of diseases. Four guests of the home were reported as having been in the institution within the past month with all of them returning to the home but Mrs. Alice Adams who is said to be seriously ill.

A report was made that big results are expected from the benefit performance for the fund which will take place in Boston on April 27.

ARLINGTON SUES LEDERER

George W. Lederer is made defendant in an action filed in the Third District Municipal Court last week, by Paul Arlington, costumer, who seeks to recover the sum of $1,000 on the grounds that the producer fraudulently misrepresented certain facts to him.

In his complaint, Arlington alleges that Lederer, president of the Lederer Producing Co., Inc., which put out the musical show entitled "Peaches," and that a bill for costumes was incurred by the organization. On February 17th, 1923, while "Peaches" was playing at Ford's Theatre, Baltimore, Arlington claims that he attached the box offices receipts of the house for $1,400, and was prevailed upon to withdraw the attachment by Lederer who told him that A. L. Erlanger was going to interest himself financially in "Peaches," and that Erlanger's representatives would pay the money due Arlington by the 20th, of the month, three days later.

Erlanger failed to interest himself in the show as Lederer told him he would. Arlington further complains, and had he not withdrawn his attachment, would have received $1,000 which was in the box office.

EQUITY HELPS STRANDED SHOW

The Manhattan Players, a travelling rep show stranded in Beaumont, Texas last week. The Actors' Equity Association forwarded two hundred dollars upon request of the deputy, Frank Gallagher, to relieve distress among the members of the company and furnish them with transportation.

MRS. CARTER BUYS HOME

Mrs. Leslie Carter has purchased a home in the suburbs of Los Angeles and will take up her permanent residence there. She leaves for the Coast this week. Mrs. Carter who appeared in "The Circle" with John Drew on tour this season will probably star in "Lillies of the Field" on tour next season.

CHICAGO SLUMP CONTINUES

CHICAGO, April 7.—One new play is promised the playgoers this coming week. "Bristol Glass," a new comedy by Booth Tarkington and Harry Leon Wilson will move into the Blackstone Monday night following "The Last Warning" which will wend its way westward after tonight's performance. Few shows are playing to even a fair business at present.

"The Crooked Square" with Constance Binney will leave the "Princess" tonight after a brief run of only four weeks and this house will remain dark next week pending the arrival of "Dove" in which Eugene O'Brien is featured.

"The Cat and the Canary" still holds on at the Lasalle. "Sally" is doing good business at the Colonial, but not up to expectations. "Peter Weston" with Frank Keenan, is doing the best business of any dramatic show in town, playing to good houses at all performances at the Harris. "For All of Us" at the Studebaker is holding its own, going into its twenty-second week and establishing a record this season at this house. Next week will see the end of "The Bear Cat" with Taylor Holmes at the Cort which has had a poor run during the six weeks of its engagement here. The George Cohan comedy, "Two Fellows and a Girl" is doing nicely at the Grand.

Only three weeks more for "Light Wines and Beer" at the Woods when this house will play pictures. "Blossom Time" is not doing good business at the Apollo. George Whiting's "Scandals" is holding up at the Illinois. "Up the Ladder" which moved over to the Shubert Central is trying to establish itself in this little playhouse. "Peter Weston" which opened this week at the Playhouse has taken hold of the public and should be good for a run. "Tarnish" now at the Shubert Garrick is doing only a fair business.

"Hurricane" with Olga Petrova at the Selwyn got a break with the critics and should prosper for a while. "Loyalties" received splendid press criticism, although only booked for a short run should do well here. "Thurston," who always enjoys a following in this city is doing his share of business at the Olympic. The Art Shoecraft Art Theatre has taken this town by storm and doing big business at the Great Northern.

ACTRESS WAR CLAIM SETTLED

Barbara Allen appearing in "Secrets" at the Fulton Theatre last week settled a claim against the German Govcrnment for losses she incurred when the *Arabic* was sunk in August, 1916, by a submarine.

Miss Allen was on the steamship returning to the United States to resume her role in "A Pair of Silk Stockings," when the ship was torpedoed, causing the actress to jump off the Coast of Ireland. Miss Allen escaped in the last lifeboat wearing her night clothes and a steamship rug. After many hours at sea the occupants of the life boat were picked up by a mine sweeper and taken to Queenstown. Miss Allen lost all her belongings and baggage including a quantity of jewelry. She made out a claim of her losses at the time to the British Government and last week was notified by the British Consulate that a settlement had been made on her claim by the German government. Miss Allen will receive $2,850 for her losses.

SUES NOVELIST CAINE

Supreme Court Justice Newburger granted an attachment against the property in this country of Hall Caine, the novelist, to Harvey K. Fly, of 9 Barrow street, on a claim filed by the latter for $5,000. Fly stated that Caine commissioned him to sell the film rights of "The Master of Man" and says that the Goldwyn Film bought the rights for $50,000. He contends that $5,000 is a reasonable commission.

SHERMAN FOR "CASANOVA"

Arrangements were made last week by Al H. Woods whereby he will loan the services of Lowell Sherman, star of "Morphia" to Gilbert Miller next season. Miller will present Sherman in "Casanova," an adaptation of a Spanish play by H. Lorenzo Agurtis.

ONE NIGHT STAND SHOWS FEAR NEXT SEASON WILL BE POOR

New Type of Theatre Manager Looks with Suspicion on High Priced Shows and Leaning Toward Picture and Vaudeville Policy Makes Booking Very Difficult

Popular priced attractions may find a very profitable season beginning in September on the one-night stands. But the so-called big shows presented by number two and three companies, without stars and members of an original cast which demand the same scale of prices for admission as the original New York company have little hope of clearing the "high grass" towns with any considerable amount of profit.

According to a well-known booker of one-night stands, the old showman who has been operating the theatres in these towns has disappeared. New blood now has taken the place of the old Opera Houses in these towns; also a new type and kind of manager has sprung up with the new theatres.

These managers operate their houses with a policy of playing vaudeville and motion-picture attractions and booking a road show occasionally. As a rule, a good many of these managers play a road attraction once a week and some once in two weeks. For the road shows they set aside either a Monday, Wednesday or Thursday, which generally are found most unprofitable for vaudeville and motion pictures, with the traveling attraction being expected to turn the tide and make the day a profitable one for the house. In some sections of the country, where Saturday is the general pay day, it is almost impossible to get a Saturday date for a traveling attraction, as the managers calculate that the people will patronize any sort of amusement on that day without being put to being compelled to give up a greater part of its receipts to the attraction. Then, again, in other parts of the country, where there are only one or two pay days a month, or where the pay day falls on a different day than Saturday, it is next to impossible to obtain Saturday playdates, but the business on that day of the week is no more, as a rule, for the attraction, than on any other ordinary play date of the week which might have been selected.

In one section of the country, particularly, Saturday is the only play date that is placed at the disposal of the bookers for these theatres in New York. These bookers, of course, figuring transportation, attempt to route their shows, with the shortest jump possible for six or seven consecutive days a week. In some sections they have found this almost impossible, due to the fact that only this one day was open. As a result, attractions have been compelled to make long jumps around a circle so as to be able to cover a territory and get all the good Saturday play dates.

Then again these houses, especially in the smaller of the one-night stand towns, have been building up a patronage with their vaudeville and motion-picture programs by charging a nominal admission fee. Therefore, when the so-called "big shows" presented by second and third companies, come to the towns and ask a $2.50 and $3 top and in some instances musical shows call for a $3.50 top, with the percentage calling for 75 to 85 per cent to the show, they have failed to do a capacity business, and in most instances plays to a loss, with the attraction probably getting away to a profit. Then again the operating expense of these houses is three times as much as it was prior to the war, as stage hands and musicians' wages have increased and newspaper advertising as much heavier than it was several years ago.

During the past season the New York bookers have contracts returned to them for so-called big shows due to the fact that the terms of the contract would not allow the theatre to operate at a profit.

The one-night managers also set forth the contention that whenever a road show came to their town and charged more than a nominal sum the business for their theatre's regular business of vaudeville and motion pictures suffered considerably, as the people had saved up and spent all of their luxury or amusement money on one attraction and therefore could not patronize for the time being. These attractions, the managers held, were more harmful than helpful and for that reason, they as a result, never warranted their being played.

However, this coming season the booking offices are attempting to route only attractions on the one-night stands and are booking attractions which will play at a $1.50 and $2 top and that are willing to take an average from 60 to 70 per cent of the gross, without putting the manager to the expense of hiring extra stage hands and musicians, no matter how large the gross played to might be, the theatre would probably play the show at a loss or break even at the best.

EQUITY STOPS BARON SHOW

Henry Baron's proposed production of "My Aunt From Ypsilanti" suspended activities last Friday, when Baron had failed to satisfy the Equity as to his financial responsibility for the production. The piece had been in rehearsal a week. Baron's failure to post a bond protecting the members of the cast prompted the Equity to step in and stop the rehearsals. Should Baron iron out the difficulties. rehearsals will be resumed.

Baron was responsible for the production of "The Red Poppy", which stranded on the road several months ago, owing several weeks' salary to members of the cast. A combat with the backers, who walked out of the show, was given as the cause of its financial embarrassment by Baron. The Equity legal department having a number of claims against "The Red Poppy" precipitated their intervention upon a bond covering two weeks salary for the cast being posted with them before they would allow the piece to go into rehearsal.

Baron consulted with the Equity officials and convinced them that co-operation with him on the newer piece would, providing that show hit, expedite the liquidation of the outstanding claims. Upon Baron's word that the bond would be posted last Friday he was permitted to go into rehearsal early in the week. When the bond failed to materialize, Equity stepped in.

"DOPE" TO BE MADE INTO PLAY

"Dope" the vaudeville sketch in which Herman Lieb appeared in for many years on the Keith and other circuits has been enlarged into a three act play by Lieb and Joseph Medill Patterson, publisher of the Chicago Tribune. Negotiations are now pending between Lieb and Will A. Page, of the latter to produce the play this spring.

HERK BEFORE REFEREE

I. H. Herk, was examined before Referee in Bankruptcy Seamon Miller, last week, the hearing being short, and now closed until Herk files his schedule in bankruptcy, sometime within the next few days.

After Herk files the schedule in bankruptcy a meeting of the creditors will be held. Kendler & Goldstein represented Herk and Attorney Serling appeared for Referee Miller.

FARRAR'S MAID SUES

Geraldine Farrar was made defendant in a $5,000 damage suit instituted today by Ella Swanson, formerly a maid in the opera star's home. Miss Swanson charged her eyes had become infected from towels Miss Farrar used in bathing her Pekinese dogs. The singer entered a general denial.

AM. BURLESQUE ASSN. BANKRUPT

Judge Learned Hand, of the United States District Court, who several weeks ago dismissed a petition declaring the American Burlesque Association, Inc., of 701 Seventh Avenue, bankrupt, last week reversed the decision and granted the petition made by the Carey Show Print Company, Charles J. Maher and the Columbia Amusement Company to declare the Circuit a bankrupt.

Judge Hand decided to reverse his decision after Olcott, Dwight, McManus and Ernst, attorneys for the petitioners, set forth certain facts which the Court felt would warrant placing the A. B. A. in bankruptcy.

In the petition set forth by the three creditors, the claims of the Carey Show Print Company and of Maher were nominal, while that of the Columbia Amusement Company was for $49,000, due on a promissory note.

Peter B. Olney, referee in bankruptcy, was appointed by Judge Hand to take charge of the hearings in the matter and report his findings to the Court. Meyer and Goldsmith, attorneys for the A. B. A., were instructed to file a schedule within three weeks, when the hearings in the matter will begin.

The first witness to be summoned to attend the hearings will be Izzy H. Herk, formerly president of the A. B. A., and recently head of the defunct Affiliated Theatre Corporation.

BROKAW JUDGEMENT REVERSED

The judgment for $1,442.00 which Benjamin L. Berg, theatrical manager, obtained against George T. Brokaw, was reversed last Friday by the Appelate Division. The ground that the latter was justified in dismissing Berg as general manager of the enterprise "Just Because."

Mr. Berg, said that he had been engaged by Brokaw as general manager with complete jurisdiction over the show, and wrote a letter to Brokaw in which he seemingly objected to the interference of the financial man of the project. By engaging the chorus, said Mr. Berg in his letter, Mr. Brokaw had violated his contract, with him.

When Berg was dismissed he filed suit for salary and obtained a judgment. Brokaw claimed that Berg had threatened to wreck the show and see to it that it went to pieces without regard to salary for the number of people employed in it.

"The evidence discloses rank in-subordination and disloyalty," said the Appellate Division, "which constitutes clear justification to defendant for terminating plaitiff's contract of employment."

A. E. A. ROAD ACTORS TO MEET

Actors engaged in the so-called "popular priced attractions" playing at a dollar top, most of whom have been booked out of Chicago will be assembled by the Actors' Equity Association for a special meeting in that city early next month, to discuss conditions of their work and contracts.

Players who are not in touch with the Equity and who are on the membership list are urged to keep in touch with the Chicago office for further details concerning this meeting.

LEDERER TO DO "SUZETTE"

George Lederer has decided to bold his musical comedy, "Peaches" over until the autumn, and is now presenting himself with the production of a new musical comedy, "Suzette", with book and lyrics by Charles Nordlinger and music by Charles Gilpin. The authors are also said to be financially interested in the production. Gilpin has been writing the scores for the Mask and Wig shows, given by the students of the University of Pennsylvania. His latest work is "Here's How", which ran last week at the Forrest Theatre, Philadelphia.

WINTER STOCK TO CLOSE

PATERSON, N. J., April 6.—The Charlotte Winters' Stock Company closed a two years' engagement at the Lyceum, this city, April 1. A number of Broadway attractions have been booked at the house for the Spring.

PHILA. SHOWS DOING BETTER

PHILADELPHIA, April 9.—Business took on a new lease of life last week, with several grossing high and others getting a fair share of patronage. The prize takings of the week were rolled up by the Mask and Wig show, "Here's Howe," which ran for the week at the Forrest. The latter house has booked a motion picture feature, "Hunting Big Game in Africa" for a limited engagement after which it will resume its policy as a legit house.

The Shubert Theatre, which has been dark for several weeks, bids fair to remain out of the running until April 16th, when the fourth annual edition of "Greenwich Village Follies," will relight the house.

"Spice of 1922," which has been here on two previous visits, returned to the Chestnut Street Opera House tonight. This had been the local Shubert vaudeville house, but the collapse of that circuit has thrown it back into the ranks of a legit house.

"The Mountebank" is in its second and final week at the Broad, with "The Changelings" following in next Monday. The latter piece will be presented with an all-star cast including Henry Miller, Blanche Bates and Ruth Chatterton.

"The Monster" will also depart at the end of the week from the Walnut, to make way for Fiske O'Hara in "The Land of Romance."

"Captain Applejack" has entered upon its final two weeks at the Garrick, while "Blossom Time" is also nearing the end of a phenomenal run at the Lyric. "The Cat and the Canary" has entered upon its eleventh week at the Adelphi and continues to maintain a pace that is profitable.

HUMAN FLY ACTS TO BE BARREED

As a result of the many deaths due to "human fly" exhibitions William T. Collins, alderman, has introduced before the city board an ordinance prohibiting all such exhibitions in New York. The proposed ordinance reads as follows:

"Section 22. Street shows:

"No person shall give *exhibition of climbing or scaling on the front or exterior of any house, building or structure* or any part thereof, or any window or open space of any *house, building or structure* exhibit to the public upon the street or the sidewalk thereof any performance or puppet or other figure, ballet or other dancing comedy, farce, show, play or other entertainment.

"Section II. This ordinance shall take effect immediately."

Alderman Collins made this statement regarding it.

"Our citizens were horrified in March last by the unfortunate death of Harry F. (Spider) Young while in the act of climbing the walls of the Hotel Martinique. Thousands are reported to have witnessed his fall from the fifth floor. Thousands more are reported to have seen his mangled body. But for the police, no doubt, others than Young would have been killed."

"SUN SHOWERS" PRODUCERS SUED

The aftermath of the ill fated musical show "Sun Showers," appeared last week in the form of three suits filed in the Third District Municipal Court against Harry Delf Productions Inc., in one case and in two others against Lew Cantor and Harry Delf, are made defendants. The suits total $1,611.50.

Skanks Boot Shop is suing the Harry Delf Productions Inc., seeking to recover the sum of $274.00 due for dancing slippers. Allyn King, prima-donna of the show, is suing Lew Cantor and Harry Delf as guarantors, for balance of salary due for the final week the show played, $337.50 being asked for as the salary due, less the 25 per cent. cut agreed upon. Douglass Stevenson, juvenile in the cast, is suing Harry Delf and Lew Cantor for salary also, five weeks pay being due Stevenson for the five weeks ending March 17th, totalling $1,000.00.

AMUSEMENT STOCKS STILL QUIET WITH PRICE DROP IN NEARLY ALL

Loew Report Shows Operating Profit Over Last Year—Famous Players Gains a Point on Week—Orpheum Sets New Low for Year But Picks Up

The market for the amusement securities last week continued to be considerably off. True, two of the issues showed a gain, but these were around low marks, so that the gain was rather apparent than real and due ostensibly to short covering on Saturday. All of the stocks are depressed with Orpheum flirting with new low levels. This issue marked a new low for the year last week, when it reached 17½, but, in spite of this, it showed a gain for the week. The financial market in general continues heavy, in spite of the report of the return to prosperity, and Secretary Mellon's advocacy of a 25 per cent reduction in the surtax. This general market condition is undoubtedly reflected in the amusement securities. Trading in all the issues seems to be in the hands of the professionals, who are marking time awaiting the Spring rise. The bears are in power and are staging almost daily raids in order to meet their ends, but inside pools in the amusement issues in most instances start operations when their pets reach a certain point, which, with the shorts covering, prevents any marked slide.

Famous Players showed a gain of one point for the week. The regular quarterly dividend of $2 a share on the preferred stock will be paid on May 1 to stockholders of record on April 16, and this possibly had some effect on the common. Famous opened the week at 88¾ and at one time went as low as 85¾, which is dangerously near its low for the year. It did not stay at this point long, however. Professional traders and interested parties promptly bolstered up the issue, and investors, taking advantage of the low in order to get a greater yield, sent the price back to 89¼, near its normal point. During the week 20,300 shares changed hands. On Monday of this week the stock moved downward to 88½, showing a loss of three-fourths of a point for the day. One thousand and eight hundred shares were sold on that day.

Goldwyn did a few flipflaps during the week. This issue was recently at a new high for the year, following the announcement of the Cosmopolitan deal, but when the profit and loss account was published last week it showed a deficit and a decline was predicted. This set in last week and the stock closed on Saturday at 5¾, or ⅜ off for the week, with 7,000 shares traded. On Monday of this week, insiders, taking advantage of the low price and impressed with what they consider the bright future of the issue, ran the price up to 6½, buying 5,700 shares, a fair day's trading for this issue. This is a gain of three-fourths of a point.

Loew's was another issue to show a decline for the week, at one time going as low as 19 and closing at 19¼ or ½ off from its opening on Monday. During the week 6,600 shares were sold. On Monday of this week only one transaction was registered and that at 19⅛, ⅛ off from its Saturday's closing. This transaction showed one small block of 100 shares, which means that nothing of interest is stirring in this security, this indifference accounting for the decline.

Orpheum, misbehaving in great style, set a new low for the year, but, nevertheless, showed a gain of 1⅜ points for the week. The issue opened at 18¼ and declined to 17½, the new low, rallying there and moving majestically back and up to 19⅞, closing at 19⅝, with 7,100 shares traded. Strangely enough, no transactions were registered in this issue on Monday.

On Tuesday morning, Loew's reported a net operating profit from its own and subsidiary companies from September 1 to March 11 of $1,556,554, compared with $1,149,901 in the corresponding period a year ago. This will undoubtedly effect the price of this security during the rest of the week.

MOSCOW PLAYERS CLOSE MAY 19

The Moscow Art Theatre Company will conclude their tour of America in Boston on May 19. On May 23 the entire company will sail from that port for England to return to Russia.

The Chauve Souris company which will conclude a run of fifteen months at the Century Roof Theatre on April 28, are scheduled to sail for Paris early in May. They will appear there during the summer months and return to America early in October, when they will begin a tour of the United States, opening in Boston and playing all of the larger cities to the Pacific Coast.

$273,000 IN GUILD DRIVE

Reports of the forty-one captains heading an equal number of team selling bonds in the Theatre Guild's drive for funds for a new theatre, indicated that their bond sales reached a total of $273,000 for the period ending last week.

Otto H. Kahn, one of the Guild's executive comittee declared that the purchase of bonds for the Theatre Guild's new home was not a risk but a safe investment. America has all of the raw materials for the development of artists he said, and the Guild plays an important part in their development.

ALL GIRL SHOW FOR CAPITOL

Chicago, April 7.—An all-girl show will be held at the Capitol Theatre, Jackson, Mich., Sunday, Monday, Tuesday and Wednesday, April 8, 9, 10 and 11, which is headed by Ethel Gilmore and her dancing ballet, and includes Ada Weber, "Aristocrat of Syncopation": Winifrede & Lucille, Cherie and the Four Ushers, who are playing a return date at that theatre.

"MARELLI" OPENS ON APRIL 23

Emma Dunn will appear in "Marelli" a comedy drama by Ann Nichols under the management of Miss Nicholas next season. The play will have a tryout April 23rd by the Henry Duffy players at the Academy of Music, Baltimore with Miss Dunn appearing in the title role. The regular production for a New York engagement will be made in August. Miss Dunn appeared in "Her Happiness," a comedy drama produced by George M. Gatts, this season which failed to come into New York for a presentation.

PRESS AGENT NOTICES BARRED

Press agent notices and matter are no longer to be printed in the New York American or Evening Journal. In the future all matters pertaining to the theatre are to be handled by feature writers of the newspapers and to be written by them. Press agents will be privileged to submit ideas for stories, but they will only be written by the staffs of the two papers.

CASTING CARRILO SHOW

"Kunnel Blake" is the title which Alex E. Aarons has selected for the comedy drama which Booth Tarkington has written as a starring vehicle for Leo Carrilo. The show will go into rehearsal early next week with Malcomb Williams and Elizabeth Paterson already engaged to appear in support of Carrilo.

BELASCO BACK IN LAMBS

David Belasco, who gave up his membership of more than twenty-five years in the Lamb's Club, during the actors' strike of 1919, resumed his membership in the organization as a result of the request of the majority of the members of the club.

BOSTON SHOWS DO BUT LITTLE

Boston, April 9.—The theatrical map remains unchanged for the current week. The running attractions have not recovered from the Lenten depression, even last week showing no material tiltling in the takings. Several shows will wind up their runs at the end of the week and proceed to fields anew.

"The Greenwich Village Follies," which has been doing the banner business here for the past three weeks, will wind up its limited engagement at the Shubert on Saturday night, to be followed in by Al Jolson in "Bombo."

"The Merry Widow" will vacate the Colonial at the end of the week in order to give the Bostonians their initial glimpse of Mitzi in her new musical play, "Minnie and Me."

"Shuffle Along" will also depart from the Arlington this week, with nothing billed to go in. A booking may be arranged for the house during the week.

"Just Married," which has had quite a successful run, will depart from the Plymouth in two weeks.

"The Fool" is getting a strong play of patronage at the Selwyn, while "Lightnin'" continues to hypnotize the dollars into the box office at the Hollis. "Six Cylinder Love" remains at the Tremont indefinitely.

'THE CHANGELINGS' OPENS APR. 16

"The Changelings," by Lee Wilson Dodd, will be produced by Henry Miller in Philadelphia on April 16. After playing a short engagement there it will open during the Summer at the Columbia Theatre in San Francisco as the first of a series of plays which Mr. Miller will produce there. Supporting Mr. Miller will be Blanche Bates, Ruth Chatterton, Laura Hope Crews, John Miltern, Felix Krembs, Geoffrey Kerr and Elmer Brown.

DAVIS PLAY FOR GRACE GEORGE

William A. Brady completed negotiations last week to have Owen Davis write a play for Grace George to star in next season. Miss George appeared this season in "To Love," which played at the Bijou Theatre and then went to the Playhouse, Chicago, for a short period and closed. Miss George is still sojourning in Palm Beach where she went after the closing of "To Love" in Chicago.



THE VAMP & THE PERFECT FOOL

Direction AL STRIKER now playing the Keith Time

JACK CONROY and MARY BAKER

IN

Fourteen rounds of action and laughter with a knock-out at the finish. Audiences declare us the winner and yell for more punishment.

HILL TO HAVE 16 SHOWS

Gus Hill next season will send sixteen attractions on tour over the one-night and week stands, which will be the largest number of attractions that this producer has sent on tour in one season. Early in July rehearsals will begin for ten of the shows, which will go on tour during August and early in September. In September six more shows will begin rehearsal and will go on tour early in October.

The first of the shows to be sent out will be four "Bringing Up Father" companies, which will open during August. Then three "Mutt and Jeff" and three "Katzenjammer Kid" companies will be readied to go out early in September. The October contingent of attractions will include two "Boob McNutt" companies, two "Abie the Agent" companies and two "Keeping Up with the Joneses" companies.

FRIARS' FROLIC A CLEVER SHOW

The Friars' Spring Frolic given in the clubhouse on Sunday night, under the direction of Leo Stark was a big and clever show keenly enjoyed by a big crowd of Friars and their friends that crowded the big hall.

The show, in the nature of a vaudeville bill, with four well-written and excellently played sketches, four single entertainers, George M. Cohan and Willie Collier in their "Together Again" bit, the Muskowitch Quartette, Juan De La Cruz, baritone, Lionel Atwill, who did a scene from "Debarau," his play of last year, and Sydney Jarvis, who sang the Friars song with all the bigness and clarity of voice he displayed in the old days of the "Frolics." Cohan was a hit of great proportions, and sang and danced with style, enthusiasm and evident pleasure.

ZEITERION THEATER OPENS

New Bedford, Mass., April 9.—The Zeiterion Theatre, a new vaudeville and motion-picture theatre, seating 2,700, owned and operated by Henry Zeitz, opened its doors last week. The opening attraction was George Jessel's "Troubles of 1922," who played the entire week. At the conclusion of their engagement here the company closed their tour of thirty-three weeks which began on the Shubert Unit Vaudeville Circuit last September. Jessel and the Courtney Sisters intend playing vaudeville dates during the summer.

SHEA'S "CHIVALRY" DELAYED

Jos. E. Shea is encountering numerous difficulties in preparing "Chivalry," a play by William J. Hurlbut and starring Irene Fenwick, in rehearsal due to the fact he has no leading man to play opposite the star. Arthur Byron was scheduled to play the role, but at the last minute word was received that he had another engagement. "Chivalry" is slated to open in Atlantic City on May 7.

"THUMBS DOWN" REOPENING

Charles Wanamaker, the Philadelphia theatre manager who recently produced "Thumbs Down" a play by Myron Fagan for a tryout has closed the company and will begin recasting it shortly for a Summer engagement at the Chestnut Street Opera House, Philadelphia. Sue McManany has been engaged for the principal role.

NEW HAMMERSTEIN SHOW

Arthur Hammerstein will place "Lily, of the Valley," a musical play by William Carey Duncan, in rehearsal on July 26, and open the play in New York at the Casino Theatre early in September. Hal Skelly will be featured in the production with the ingénue role being played by Lorraine Manville. Dave Bennett will arrange the dance and ensemble numbers.

GERTRUDE HOFFMAN AT MARIGOLD

Chicago, Apr. 9.—Ernie Young has engaged Gertrude Hoffman and her entire company for the Marigold's Gardens beginning tonight. An added attraction will be De Haven and Nice in their vaudeville offering, plus some new comedy numbers put on for the occasion.

MUSICIANS' UNIONS ARE NEARING PEACE AFTER MANY CONFERENCES

Committee Representing M. M. P. U. and American Federation of Musicians Meet and Seek to Settle Differences—If Conference Fails Strike Vote Will Be Taken This Morning

The peace dove hovered on the horizon late yesterday (Tuesday) for the end of the strife that has existed between the the American Federation of Musicians. After several conferences on Monday that lasted until early Tuesday morning, it was agreed that at noon Tuesday committees representing the M. M. P. U. and the American Federation of Musicians should meet in the office of Nicholas M. Schenck, general manager of the Loew Circuit, and discuss the terms of settlement of the trouble. The M. M. P. U. was represented at this meeting by F. Paul Vaccarelli, its business agent, and Anthony P. Mulieri. The A. F. of M. was represented by a committee headed by Joseph N. Weber, International president of the organization, and Wm. G. Kerngood, International treasurer of the body.

The mean difficulty to iron out for the joint bodies was the matter of the incorporation of the M. M. P. U. as a holding company and the question of the status of Local 802, the body which took the place of 310, the M. M P. U. organization, when it was outlawed. The M. M. P. U. men held out that they were willing to join hands with 802 in any feasible manner which would warrant the local having its own autonomy, so that it could elect its own officers and be permitted to arrange and enforce its own wage scale, without the National officers being called in to decide what was to be done and how it was to be done.

They also insisted that the members of No. 310 who were prevented from going to work at the Playhouse after Vaccarelli had been informed they would be permitted to return would be taken care of and accepted into the local in good standing and be permitted to return to their work. They also requested that no discrimination should be used against any members of Local 310 who were active in the difficulties which existed between the two organizations.

The A. F. of M. group held that this was no time for any organization to breach the contract which is in existence between the various bodies of theatre managers and the A. F. of M. and local 802. Weber said this contract was inviolable and that he felt that 310 knowing this fact should not have started any trouble during the existence of the contract, as it would only place the entire craft of musicians in a bad light with the managers.

There were also various details that were to be ironed out, with both sides a bit reluctant about making concessions.

At the time the conference started Mr. Schenck said that he felt that something would be done on way or another, or otherwise he wonld wash his hands of the matter and make public the various phases of it. He said that Vaccarelli, who represented the M. M. P. U. in the numerous conferences with him, expressed every hope of the breach being patched and he felt that after the two committees had discussed the subject thoroughly they would come to an amicable understanding. In case they did not he said he would not endeavor to go any further to establish peace with the two camps as he had exhausted all of his resources.

Monday afternoon and evening there were conferences in Mr. Schenck's offices which lasted three to four hours each. Vaccarelli was in one room while Weber and Kerngood were in another room of Mr. Schenck's suite of offices. Schenck would confer with one party and then another, without either party meeting the other face to face. The general situation was gone over at the afternoon sessions and resumed at the evening session. Messrs. Weber and Kerngood left the evening session at 11 P. M., and stated that no headway had been made, when they were recalled to the office of Schenck. They returned there again and after several hours' discussion left when it is said they reached the understanding to meet Vaccarelli and Mulieri with their committee Tuesday noon. When they left the meeting they, however, refused to give any intimation of what had been accomplished.

The members of the M. M. P. U. were anxiously awaiting the decision of the committees as their regular meeting started at midnight (Tuesday) and in case there had been no headway made they were prepared to demand that Vaccarelli call a strike to become effective today.

All of last week the members of the M. M. P. U. had a turbulent time at the Playhouse in 48th street. The men had been called out there early in the week and were then ordered back that night, subsequently they were called out and when told to go back found that the members of 802 and the stage hands refused to work with them. They were replaced by other members of 802. William A. Brady, who operates the Playhouse, after several of these experiences, announced that he was tired of this way of doing business and that he would take action against those responsible for an inferior class of musicians being placed in the theatre. There were also difficulties at the Astor Theatre and the Capitol Theatre, but they were all straightened out with the men going back to work. This was also the case at the Criterion, where the men struck ten days ago.

TWO GEORGE KELLY SHOWS

Stewart and French will produce two plays by George Kelly, author of "The Torchbearers" next season. The first will be a drama, entitled, "No Man's Wife," and the second a three-act comedy, "The Show Off." This latter play is an enlarged version of a vaudeville sketch which Kelly produced under the same title. Rehearsals for "No Man's Wife" will begin late in July.

"MISSION MARY" GOING OUT

Al. H. Woods will place in rehearsal next week "Mission Mary," a play by Ethelbert Hales, which he took over from George M. Cohan recently. The original title of the play was "The Mission." Woods expects to present the production in New York early in May.

Gladys Frazier now appearing with "The Masked Woman" on tour will be cast for the principal role.

"GOODNESS KNOWS" OPENING

Charles Frohman, Inc., will present "Goodness Knows," a play by David Gray at the Nixon Theatre, Pittsburgh, next Monday night. It is the intention of Gilbert Miller of the Frohman office to have this play in readiness to come into the Empire Theatre, New York, in case Alice Brady, who opened in "Zander" at the Empire on Monday night fails to catch on. In case the Brady show hits, "Goodness Knows" will be shelved for a fall production. The cast of "Goodness Knows," which is being staged by Bertram Harrison consists of: Charles Richmond, Juliet Crosby, Gavin Muir, Goeffrey Millar, Adelaide Prince, George Graham, Florence Johns, Charles Adams, and Fred Nichols.

"MASQUERADER" FOR STOCK

"Masquerader," Richard Watson Tully's play, which was the best starring vehicle of Guy Bates Post, has been released for stock production.

JESSIE BONSTELLE GETS H. O. H.

Jessie Bonstelle has secured the Harlem Opera House where she will install her repertory company to present new plays at a $1 top scale in opposition to the plan of Channing Pollock and the Selwyns to turn the Apollo theatre into a similar enterprise.

According to William A. Brady, the stock company is a "laboratory," for the New York producer and he says that he and several leading producers will cooperate with Miss Bonstelle in having her try out plays for them at her theatre prior to their being given a regular production. According to Brady, Miss Bonstelle, in case she can get a theatre with sufficient capacity to warrant operating at a $1 top will begin operations this spring.

Brady says that it was through the stock company prodnction of Arthur Wing Pinero's play "The Enchanted Cottage" that he produced the play at the Ritz Theatre last week.

Besides producing new plays at the stock theatre, Miss Bonstelle intends to include in the repertory classics and revivals of the best of the old favorite Broadway plays.

Her company will open early in May.

GETS SHUBERT-GARRICK

WASHINGTON, D. C., April 9.—George Marshall, took over the management today of the Shubert-Garrick theatre, opening with "Getting Gertie's Garter," which he is presenting with the George Marshall Comedians. The house was for a number of years under the management of H. Stoddard Taylor and until recently leased to the Garry McGarry Stock players.

George Marshall, also controls the Shubert-Belasco theatre where another Avery Hopwood farce, "The Demi Virgin" with Hazel Dawn is playing in its second month. "Getting Gertie's Garter" is booked at its present house indefinitely.

"ADRIANNE" REHEARSING

Louis Werbe will place "Adrianne," a new mnsical comedy that went into rehearsal Monday at the New Amsterdam Theatre. Billy B. Van has been cast for the leading role with Vivienne Segal listed to head the feminine contingent of the production. Edgar McGregor will stage the book and Dave Bennett the numbers of the show, which is schednled for a summer engagement at a Broadway theatre. The piece will open in Washington on May 14.

"BAMBOO TREE" OPENS APRIL 23

"Under the Bamboo Tree," formerly the starring vehicle of the late Bert Williams, in which he appeared last year at the Studebaker Theatre, Chicago, which is now being produced by the Shuberts, with James Barton at the head of the cast, will have its premier performance at the Apollo Theatre, Atlantic City, on April 23. The show will be brought into New York early in May for a summer engagement.

VIRGINIA'S NIECE ON STAGE

Virginia Earle, one of the most prominent Broadway musical comedy stars twenty years ago, who is now retired from the stage, is bringing forth Blossom Vreeland, her niece to take her place on the stage. Blossom was added to the cast of the "Ziegfeld Follies" last Monday, and Aunt Virginia is on hand to escort her to and from the theatre and give her pointers on her work at every performance.

"SLAVEMAKER" SHELVED

Mary Ryan will not tour this season in "The Slavemaker," a play by Sam Forrest which Sam H. Harris produced out of town several months ago as was planned last week. Mr. Harris decided that it would be best to shelve "The Slavemaker" until early in the fall when he will bring it to the Sam H. Harris theatre for its New York presentation.

MISSING MANAGER LEGALLY ALIVE

TORONTO, Can., April 9.—Mrs. Ambrose J. Small's application to the Court to have her missing husband, gone four and a half years, declared legally dead and herself a widow, was denied by Judge Coatsworth, according to whose opinion Canada's missing theatrical king is still alive. The petition to declare Small dead was hotly opposed by his two sisters owing to the deep hatred between the three women in the case.

Had Small been declared dead the widow would have come into possession of an estate valned at over $2,000,000. As matters now stand, she will have to wait three and a half years more before the missing man is acknowledged dead legally. W. N. Tilley, attorney for Mrs. Small, exhausted every means to prove that Small was dead and cited precedent for shortening death time required by law. He asserted that any one of several things might be adduced from the threat of suicide to his hazardous journeys and undertakings.

On the night of December 2 Ambrose J. Small went out into the night and completely dropped out of sight from that time on. When he left he took with him the annuities he allowed his sisters. He also took with him several checks made out to Mrs. Small—and in the trust company where his funds were kept he had that day deposited $1,000,000, the first payment made him on his Canadian theatre string.

Mrs. Small did not notify the police of the fact that her husband was missing until several weeks had passed. Her explanation of this delay was that she thought her husband had gone off on one of his many jaunts with other women, and she did not want the publicity that would result from reporting him missing. On these occasions, she said, when her husband went off with another woman, he wonld confess his unfaithfullness and tell her all about it. One person was apprised of the fact of the disappearance, and this was a close friend of Small's, a betting commissioner, named Tom Flynn. Mrs. Small quoted Flynn as saying, "Don't be fussy. Give the man some liberty." As time went by and her husband did not return, Mrs. Small said she really thought he had eloped with a Mrs. Smith. This woman was found by the police to be living in a city in Minnesota, but not with Mr. Small.

Many theories of the theatrical man's disappearance have been advanced, inclnding murder, but the question of what became of the body has not been answered. One detective made the statement that he knew a plot of gronnd seventy acres square, somewhere in which was buried Ambrose J. Small but as yet he has not revealed the spot.

VERA BURT MARRIES "SAXI"

JACKSONVILLE, Fla., April 9.—Vera Burt married her vaudeville partner "Saxi" Holsworth, who leads the six-piece jazz orchestra in front of which Miss Burt performs, on the stage of the Palace Theatre, Friday night of last week. The ceremony was performed by County Judge John Du Boise, with manager Jesse Clarke and others present, including members of the bill playing the honse.

Miss Burt is a favorite in this section of the country, having been born in Tampa, twenty-three years ago, and has since appeared in the vicinity in various acts.

Saxi Holsworth was arrested on a charge of disorderly conduct three weeks ago while in Greeneville, N. C., and was released after posting bonds to keep the peace. He was charged with beating Vera Burt to the verge of unconsciousness in her room of the Ottaray Hotel, Holsworth having made a trip from his room on the second floor to the fourth where Miss Burt lived. He told police officers that he was displeased at her conduct and became enraged. And now they are one.

EQUITY COMPILING BOOK

Equity is compiling a booklet for distribution among its members. It will thoroughly explain the spirit and work of the organization. It will also inclnde instructions, rules and obligations and other helpful hints to the performer.

VAUDEVILLE

EDDIE CANTOR SIGNS WITH KEITH

JOLSON REPORTED NEGOTIATING

Eddie Cantor, blackface comedian and one of the strongest drawing cards for Shubert productions, will open a tour of Keith vaudeville at the Palace Theatre, in Cleveland, on June 4th, following the closing of his present show, "Make It Snappy," which is now touring. Cantor has been appearing under the Shubert management since 1920, previous to that having been with Zeigfeld's "Follies" and "Midnight Frolic." With the Shuberts, it is understood that Cantor has been working on a salary and percentage basis, and averaged from $2,000 to $2,500 a week. When Cantor played a week in vaudeville for Ward and Glynne last year, he was reported to have received $2,500 for the week's engagement. While his salary has not been given out by the Keith circuit it is understood that Cantor will receive a straight salary of $2,500 for each week he plays.

Al Jolson, whose contract with the Shuberts also expires this season, is another who is said to be dickering with the Keith Vaudeville Exchange with the purpose of playing the two-a-day houses when Shubert closes. Jolson opens a four week run in Boston in "Bombo," on Monday, and is scheduled to return to the Winter Garden with his production and open there on May 15th. It has been published that he and Charles Dillingham have been making arrangements for Jolson to come under Dillingham's management beginning next season. The Keith vaudeville tour of Jolson, if he does come to terms with the booking office, would undoubtedly be of but a few weeks' duration, between the time "Bombo" closes, and the time Jolson begins preparing his next season's production. This black-face star has also been working for the Shuberts on a salary and percentage of the house receipts basis. The Keith circuit has as yet never paid any artist on a percentage basis, all acts being engaged for a stated salary. The highest ever paid was the late Sarah Bernhardt, who received $1,000 in gold every night for one week at the Palace, getting $7,000 a week. Jolson would undoubtedly be the one to come nearer to this amount, than any artist in the past in Keith vaudeville. Jolson will appear at the N. V. A. benefit at the Lexington May 13. This gives added strength to the rumor that he will be seen in the Keith houses.

COLONIAL, ERIE, RE-OPENS

Erie, April 9.—The Colonial theatre here, booked out of the Keith Vaudeville Exchange, which closed several weeks ago because of a "flu" epidemic, re-opens today. The house is changing its policy from three performances a day, to two shows a day. It will continue to be a full week stand as before.

McCARTHY SISTERS IN VAUDE.

The McCarthy Sisters, who closed recently in "The Music Box Revue," have entered Keith vaudeville. They opened in Toledo on Monday and will be seen in New York within the course of a few weeks.

BRUCE DUFFUS WITH FEINBERG

Bruce Duffus, an independent vaudeville agent for the past eight years since he left the Poli forces as booker, is now associated with Abe I. Feinberg in the booking of vaudeville flash features.

STOCK FOR KEITH HOUSES

The advisability of installing stock companies in the Keith metropolitan theatres which generally close for the Summer, and keep them open instead, is now being considered by the Keith office. The Colonial, which up to now is scheduled to close during the week of May 7th, is under special consideration, for a stock company, as the house is near the theatrical district, being at Broadway and Sixty-second street, and would be the only theatre playing stock attractions in that section.

Stock was tried at Keith's Alhambra for several weeks during the early part of last Summer and played to good business in its first few weeks. It did not continue however, closed in July, being dark until September. It is understood, that if stock will be played at either house during the coming Summer, it will be operated by an individual stock company, and not by the Keith circuit, as was done last year. The closing date on the Alhambra has not been set as yet.

"TUT" ACT IN FILM HOUSES

The Egyptian travesty, built around the recent discovery of the tomb of Tut-ankh-Amen, which Earl Lindsay staged for the Edward Small offices, opened out of town at one of the Famous Players houses on Monday. The Famous Players intends to put out a series of these preludes, none running more than fifteen minutes, to use in their picture houses throughout the country.

The first Lindsay unit employs six girl dancers, one specialty dancer, and three singing principals. The act is appropriately set and costumed with special scenery and illusions being devised by George Hanlon.

SCHENCK MUST PAY $175 A WEEK

Joe Schenck of the vaudeville team of Van and Schenck must, according to the ruling of Judge Hay in Special Term of the Supreme Court, Brooklyn, pay to Mrs. Amelia Schenck, his wife, $175 a week temporary alimony. She is suing the singer for divorce.

Mrs. Schenck alleges her husband had an income of $75,000 a year, and asked for $250 a week for the support of herself and her young daughter. Schenck through his attorneys showed that his income was less than half of $75,000 a year. The pair have been separated for several months.

ZIEGFELD-RASTELLI AGREEMENT

An amicable agreement was reached between Florenz Zeigfeld, Jr., and the Keith circuit last week, whereby Enrice Rastelli was allowed to open in Keith vaudeville at the Palace theatre on Monday. Zeigfeld had objected to Rastelli's playing vaudeville as he claimed the juggler was under contract to appear in the Mary Eaton production. However, arrangements were made between E. F. Albee and Zeigfeld which resulted in the latter's withdrawing his objections.

ALBEE STOCK OPENING

PROVIDENCE, R. I., April 9.—Vaudeville shows will be discontinued at the E. F. Albee Theatre Saturday night until next Fall, in keeping with the policy of the management at this time of the year.

The 23rd Annual E. F. Albee Stock Company season will start at the theatre Monday, April 16, with "Little Old New York" as the first presentation. Vaudeville will be resumed in September.

LEWIS IN NEW ACT

Bert Lewis is preparing a new comedy, singing and talking act entitled "From Dixie to Egypt," by John P. Medbury, in which he expects to open shortly on the Keith time. Lewis is well known in Western vaudeville circles.

TWELVE HOUSES CLOSING ON ORPHEUM

SPECIAL POLICIES IN FOUR

The Orpheum circuit has started to close several of its houses, and in others, inaugurate new policies with the intention of operating them all summer, returning to the big time policy when the new season begins. The first of the big time theatres which are being given special summer policies was the Orpheum in Des Moines, which began playing five acts and motion pictures last week, giving two performances a day for a full week. The Orpheum in Kansas City closed on Saturday, April 7th, and the Mainstreet in that city, shifted from its Junior Orpheum policy to the big time policy on Sunday, April 8th.

The Orpheum, New Orleans, closes April 22nd; the Orpheum, Memphis, on April 15th; Orpheum, Omaha, on April 28th; the Orpheum, Sioux City, on May 5th; Winnipeg, May 5th; Seattle, on May 12th; Portland, May 15th; Oakland, on May 26th; Sacramento and Fresno, on May 26th; Denver on June 1st. A summer policy of six acts and pictures, three shows a day, goes into the Hennepin, Minneapolis, on May 6th. Prior to that, on April 29th, the Palace, Milwaukee, will assume the same policy. The Palace, Chicago, will continue to operate with its present big time policy throughout the summer, from present plans.

YOUNG AGENCY BARRED

CHICAGO, April 7.—The Ernie Young Agency has been barred from further booking out of the Chicago V. M. A. in a notice sent out from the booking office Thursday afternoon. The same day, Ernie Young, head of the agency, Chicago from Detroit, sent a letter resigning from the floor feeling that he is not devoting enough time to vaudeville, because of the many revues he is producing.

There have been differences between the Ernie Young and the W. V. M. A. offices for some time and the break was inevitable.

Willie Berger, who was on the floor for Ernie Young, will remain with the Young agency.

ALLEN GOING TO EUROPE

Edgar Allen, general booking manager for the Fox vaudeville circuit, will sail for Europe during the first week in July. Mrs. Allen, known professionally as Katherine Murray will go with him in order to regain her health. Mrs. Allen recently underwent a very serious operation and is now recuperating. While abroad, Allen will do business for the Fox Film Studios.

FOUR KEITH HOUSES CLOSING

Four Keith houses booked by James Alox, will conclude their season during the last two weeks in May, and one has already been closed. The dark house is the one in Hamilton, Canada, and the others are the Temple, Rochester, which closes at the end of the week of May 19th, Toronto, on May 21st, Montreal, week of May 28th, and Detroit, the week of May 28th.

"MOUNTAIN MAN" FOR VAUDE.

A condensed version of Clare Kummer's comedy, "The Monntain Man," is being prepared for vaudeville. The producers are negotiating with Sidney Blackmar, who was one of the outstanding hits of the original production to head the cast. Blackmar has been appearing with "The Love Child," which closed last week.

FILMS CUT DOWN ACTS

Feature motion pictures are being used to a greater extent than ever in filling out bills in the split week vaudeville houses, particularly on the Moss, Proctor and Fox circuits, which have cut down on their vaudeville acts in order to play certain films. During the last half of the current week, all Proctor and Moss houses will play "Hunting Big Game in Africa," which closed recently after eleven weeks at the Lyric, for the feature film. This runs for over ninety minutes, and in the Moss and Proctor houses, five acts are being booked for the last half instead of the customary six. During the last half of last week, most of these houses played "Fury" as their feature attraction, which also ran for more than ninety minutes, and five acts were booked.

The Fox houses played to the best business of many seasons all last week with only three acts of vaudeville each half of the week, and "Robin Hood," starring Douglas Fairbanks as a full week's attraction. The Fox theatres have repeated this stunt throughout the season, having played most of the "super-features" for full week stands and cutting down on vaudeville acts.

N. V. A. COMPLAINTS

Lewis and Dody have filed complaint against Al and Murray Howard, claiming that the latter team are infringing on their "Hello, Hello, Hello" song.

Sam Lazar and Josh Dale have complained against Pierce and Arrow, alleging that the latter are infringing on their piece of business consisting of two headlights in operation on automobiles being seen in the rear of a darkened stage, then coming down to one from full stage, and when the lights flash up, two men in blackface, carrying lanterns, are discovered.

Senator Murphy is complaining against Speaker Lewis, claiming infringement on his monologue.

Jarvis and Harrison complain that Fuller and Flynn have again placed the "hold-up" bit into their act.

Louise and Andy Barlow complain against Hal and Francis, claiming that the latter act is infringing on their offering in its entirety.

MORE UNIT SHOW SUITS FILED

Chas. De Haven, Fred Nice, and Joe Towle, as co-partners, filed suit last week in the Municipal Court through their attorney, Kendler & Goldstein, for $1,000 against Arthur Klein, the action being for salary and damages, the claims having been consolidated.

According to counsel for the trio, Arthur Klein signed them to appear in his Shubert vaudeville Unit, "Hello Everybody," as added attractions, Gertrude Hoffmann being starred in the show.

JACKSON SUCCEEDS BIRD

Ben Jackson, who for the past two years has been in the production department of the William Fox West Coast Studios, has been appointed general business manager for that concern in Los Angeles, succeeding Charles Bird, who resigned recently. Jackson, prior to going to the coast was manager of Fox's Audubon Theatre at 166th Street and Broadway, New York.

ORPHEUM PRESIDENT IN NEW YORK

Marcus Heiman, president of the Orpheum Circuit, arrived in New York last Friday for a series of business conferences.

PROCTOR RETURNS FROM SOUTH

F. F. Proctor returned this week from a two months' sojourn in Florida. With him were Mrs. Proctor, two daughters and a niece.

VAUDEVILLE

PALACE

Nothing out of the ordinary about the bill, outside of Mr. The Whirling Arabians, who proved to be a popular innovation. Comparatively speaking, the orchestra failed to score as fully of any larger proportions than at least two ten-piece orchestras that have played the house. "Bogus ticket" signs flanked the entrance to the lobby and two men with magnifying glasses scrutinized the tickets at the door.

Eight Blue Demons, "The Whirling Arabians," gave the first half considerable momentum, not always maintained by subsequent offerings. Their style of acrobatics and tumbling is familiar to most theatregoers and allows for a fast finish.

The "Accomedians" in the second spot, Russell and Pierce, did their song and dance opening, depending to great extent on the dancing for the success of their act. Usually their style of tumbling toward the close of their offering puts them across strong, but following the Blue Demons took a lot of the punch out of their efforts in that direction.

Melissa Ten Eyck and Max Weily, with Max Dolin and Frederick Conroe, in a dance, violin and piano presentation, have played the house quite often and their work is well known to vaudeville patrons. The dances created by Mr. Weily are newsweed at the piano proved a capable accompanist.

Women monologists are few and far between in vaudeville and undoubtedly Tricie Friganza is entitled to take her place at the head of the few that there are. Doing her act "with Little Bag of Tricks," she manages to sell it for a solid hit. The clowning bit at the conclusion of her performance, done with Max Weily, has been perfected so that it now is subtle and funny.

"Broadway's Smart Couple," Florence Tempest and Homer Dickinson, with Al. George Harriss at the piano, were bright in spots but for the most part the act all but died standing up. Dickinson has a pleasing personality and material of the poorest sort. At times Miss Tempest seemed to be just passing and at other times showed some of her former cleverness.

The first half was closed by a marvelous showman named Juggler, Enrico Rastelli, "The World's Wonder," who is a revelation in the art of novelty juggling and balancing. Cool throughout the act, unpretentious, and in an apparently simple routine he held the house in strict attention in a spot held by few jugglers, which speaks for itself. For detailed review see under "New Acts."

The Runaway Four, opened the second half, with their clowning dances, and tumbling stunts, scoring their usual hit despite the fact that they were the third act on the bill to depend to great extent on their tumbling.

Hugo Riesenfeld, scheduled for 20 minutes, did about 15 minutes more, obliging with two or three encors, gathering up the flowers sent to him and making a short speech of appreciation. The orchestra opened with a classical selection, followed it with another and then specialized on "Classical Jazz." (New Acts.)

In the act to closing spot, Julius Tannen, gathered a few laughs with his new gags, but did not score as he did in the days before he forsook vaudeville for the furniture business.

Helen Higgins and Natalie Bates, with Horace Bentley, in "Singdance," closed the show in a versatile dance routine, with Mr. Bentley at the piano, and held them fairly intact despite the hour. The girls are very capable dancers. M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

A bill of nine standard acts, of which Belle Baker, Morton and Glass and Joe Fejer's Orchestra were the high lights, comprised the new bill here last Monday afternoon. The remainder of the show consisted of the usual diversity of variety entertainment and seemed to satisfy the diversion appetites of a rather slim audience.

Van Horn and Inez proved worthy pacemakers in opening spot with a fast skating contribution featuring "sixty whirls a minute" and an original swivel neck spin. Both are accomplished skaters, who blend with their work and sell it with a gusto that is interest sustaining.

The Caits Brothers deuced in their usual sure-fire dancing act, scoring well in solos and wowing them in the doubles. An essence of comedy injected by the taller brother makes their offering the more likable, but it is the dancing that carries them under the wire at a good price.

Harry Holmes and Florida Vera were as pleasing as ever in their novelty skit, "Themselves." The offering is subdivided into three episodes, the first of which is a box in a theatre. The couple enter and engage in a comedy argument regarding the show and their domestic trials. They recognize each other when seated in the box and by the time they finish are a riot. Their dancing is good.

Closing intermission was the S. S. Leviathan Orchestra, presented by Paul Whiteman, and directed by R. H. Burnside. The act proved to be one of the most elaborately staged and all around entertaining orchestra in vaudeville. It is reviewed further under new acts.

To Joe Darcy fell the rather difficult task of opening intermission. He started off with a bang, kept piling up all the way through and pretty nearly stopped the show at the finish, with the folks out front yelling "One more song, Joe." He doesn't have to worry at this house.

Grette Ayer and Company, the "company" consisting of two boys, both excellent dancers, proved one of the finest dancing acts on the circuit. It moves with almost incredible speed throughout. The two boys are partners in a modiste shop but business is bad and they advertise "French models received today." A girl comes in, claiming to be a French model and tells her story, explaining that she can also dance. The three do a dance and in it interpolate one bit that is as daring as anything ever seen in vaudeville and could well be saved for a finish. The two boys each take a hand and foot and swing her between them so that her face sweeps the floor at each downward swoop. This dance is a knockout. Several other numbers, notably a great Apache, feature the act, all connected by the sensible rhymed dialogue. A fine act.

Murray and Oakland, opening in the dark with the mystery stuff about the hooch recipe, get a laugh at the start. Their travesty on the mystery melodramas is amusing and their old fashioned duet is a great laugh. The Spanish bit and dance finish are also good. The young lady is really beautiful and of charming personality and the man is a natural comedian, who can do things that would appear vulgar in some one else and make them seem just funny.

The Bellis Duo closed the show with a fine acrobatic entertainment. C. C.

ALHAMBRA

Monday matinee at this house saw every seat sold and many people standing. The show, from beginning to end, was excellent entertainment, and the audience showed their appreciation.

The Arnaut Trio, starting the show, gave their usual good performance of dancing and acrobatics, all three playing their violins industriously, if not too musically, throughout the act.

Working hard to overcome the disadvantages incurred by being second were Mason and Shaw. The position proved not to be a bit of handicap, the act going over in great style. Miss Mason looks as much like a boy as any boy could and has a typical boy's voice. A young man sitting near us kindly informed us that "Its a girl, sure—you never saw a guy kick like that." Even though we had seen the act before we had our doubts all over again until she took her hat off.

Edna Aug and Company, with the act running smoothly and keeping the audience in rapt attention followed. The act is such a wisely balanced and delightfully administered mixture of smiles and tears that it is sure to score on any vaudeville audience. Miss Aug is a comedienne of unusual artistry, her specialty, "Nerves" going over well and the rest of her acting being nothing short of great. The company is of excellent quality and range, but has not the volume one would expect from a man of his build. The rest of the cast are adequate.

Burns and Fleming with their "Hello, How De Ye Do" song, proved a succession of laughs. Their costumes are funny without being overdone and the style of hokum they use is agreeable to the audience. They shart slow but warm up and by the time they finish are a riot. Their dancing is good.

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COLONIAL

The opening matinee performance of "All Nationality Week" had a fairly good-sized attendance present. A lot of attention was attracted before the performance by a real "bally-ho" stunt, arranged by Johnny Collins and Luther Cobel, who secured the willingness of Ben Meroff and Marburger's Orchestra to put the stunt over. The boys were seated on the marquis in front of the theatre and played several numbers from that position, getting a crowd to gather in front of the theatre from several blocks around.

One of the neatest gymnastic and contortion offerings we've seen in a long time opened the show, being done by Bernt and Partner. Not only is the work presented effectively, but the grace with which they are done, and the stunts themselves go to make up an offering which is in a class by itself.

To follow a "dumb" act and then tie up a show is certainly something to boast of, and Watts and Hawley stopped this show as cold as it was ever stopped. George Watt's funny delivery of his songs, his talk and everything about him were sure-fire. Belle Hawley's sweet personality, nice voice and good work in feeding Watt's also was a strong factor in the success of the act. They made it great for the rest of the show, increasing the deuce position, the speed and warmth which a show generally doesn't acquire until about the fourth act.

Ray Raymond and Dorothy Mackaye, assisted by Frank L. Cloude, also scored heavily with their comedy sketch written by Benjamin H. Burt. Raymond's "souse" is of the rare polite stage in alcholicism which belongs entirely to interesting. And speaking of sweet, adorable women—well, Raymond could take even one more drink in the act—made by Miss Mackaye, and join him, and not for the liquor's sake alone. The talk is very cleverly done.

Sometimes we regret going into rhapsodies about beautiful women in shows, for we find we have used all our adjectives on one and left ourselves with hardly any for the next, which comes along. So we'll call it even and name them the "three peaches," Belle Hawley, Dorothy Mackaye and Martha Lee, who clothe a back again at this house with Gordon Dooley and together they kept the laughs coming every time they were in view. Dooley's "falls," especially the one over the footlights onto the piano in the pit, were screamers. Martha's dance work is of the Morton type, and that's the very best.

"The Storm," featuring Edward Arnold, supported by Guy Gunningham, Bell Barnes, Max Von Mitzel and Iris Maynard, closed the first half. The third act from the play was offered, featuring the forest-fire, a masterpiece of theatrical staging as done in this act. The climax, of this almost brought the audience to their feet with suspense. Arnold does excellent work and has very good support.

Lorraine Howard and Flo Lind are doing an act very much similar to the one which Miss Howard did for several years with Vernia Sadler as her partner. The "Wedding Bells" bit is featured in this offering as before, with parts of the talk being used. They did fairly well Monday afternoon.

Ben Meroff, assisted by Marburger's Entertainers, a seven-piece orchestra, gave a fine account of himself with his versatility both in instrumental lines and dancing, doing sensational work in the latter line. All the boys in the orchestra are also versatile and do well with their specialties. In place of imitating laughter and talk, Meroff and one of the boys, playing saxophone and clarinet, imitate Lewis and Dody, using props for the catch-line. As Lewis and Dody haven't played this house in some time, the audience wasn't very familiar with the bit, which will go well where the other act is known.

Lillian Shaw closed the show, holding them in and getting big laughs with her comedy. G. J. H.

VAUDEVILLE

EIGHTY-FIRST STREET

The idea of "Nationality Week" is faithfully reflected here from the dressing of the lobby and theatre proper to those appearing on the bill. For Manager Edward Lewis, who is a stickler for doing things right, has incorporated representatives of all nations in the six-act bill. "Hunting Big Game in Africa," being the film attraction for the week, Lewis has dispensed with the usual prelude.

Upon entering the theatre patrons beheld the ushers garbed in costumes representing the various nations. A special orchestration, "The March of the Nations," was utilized for an overture and to borrow from the vernacular of the bucolic reporter, "A good time was had by all."

Japan was ably represented in the opener by Prof. Nakae and Company, jiu-jitsu expert, who gave a graphic demonstration tending to prove that science could be made to triumph over brute force. His first impression is an encounter with a burglar, who is twice his size and build and, despite the brute force advanced by the burglar, he is readily subdued and thrown from the window of the house. Later he enters a contest with one and, then two men and overpowers both.

Harry Pauli and Mary Goss held down second spot nicely with a happy combination of comedy and songs, captioned "The Co-Weds." Both came on in wedding attire. During the unraveling of the plot it develops that both are collegiates being initiated into a new "frat." However, neither loses any time in winning the other and, since they are dressed for the occasion, a marriage is inevitable.

The Runaway Four, a comedy quartette of delightful vagabonds, followed with their pot-pourri of dancing and tumbling. They come on as hoboes and go into a dance contest, with each trying to outdo the other. They change to sailor outfits and return for more clowning and fast stepping. The little expressionless member is a born clown and provides a comedy punch that cannot miss anywhere. His antics kept the mob in roars when the boys were not putting over some fast stepping.

Mollie Fuller, survivor of the famous team of Hallen and Fuller, and who has lost her sight, was warmly welcomed back to the "varieties" in Blanche Merrill's made-to-order vehicle, "Twilight." The act is based upon a foundation of reminiscences, has comedy element and packs a heart wallop that cannot escape those who remembered the famous team of which Miss Fuller was a member.

The story reveals the actress resting at an up-State farm. The penurious landlady is skeptical about ever getting the eight weeks' back board Mollie owes. Mollie has faith that her friends on Broadway have not forsaken her, that they will find her and pay the bill. Her faith is rewarded by the appearance of a pseudo. Bert Savoy, who drops out of an aeroplane and into Mollie's cottage. He tells her the latest "dirt" about Margie and tells Mollie Ziegfeld wants her for the "Follies." The impression of Bert Savoy is cleverly done by Edward Graham, while Harriet Marlotte does well in a May Vokes interpretation of a rustic landlady.

Tom Patricola, assisted by Harrietta Towne, again demonstrated his ability as a show stopper. Tom works like a trojan and Harrietta is a cute little trick who can shake a wicked limb in a likeable way. Collectively they are a great combination. But Tom has it on most of the dancing boys, in that he is a comedian as well and when he is not wowing them with a lively dance, he has them roaring at his clown stuff.

Donald Kerr and Effie Weston closed the show and revealed some remarkable stepping. They had a tough spot to follow Patricola, but measured up to the emergency better than anyone we know could have. Theirs is a production act which incorporates all manners of dancing.

E. J. B.

BROADWAY

This was All Nationality Week at the Broadway and before each act the orchestra played the appropriate national anthem. The bill was well balanced and without any uncomfortable stage waits or other petty annoyances. This is the kind of bill that makes pleased patrons.

The first act was the Australian Woodchoppers. It opens with the announcer singing "That's How I Believe In You," with lyrics appropriate to the act. He has a way of changing the tempo every other line so that the orchestra leader has to be a mind reader to follow him. The boys then do their stunts of sawing, axe throwing and woodchopping and go over exceptionally well for an act of this kind, due, more than anything else, to the showmanship they use.

The Chung Hwa three, as the name would imply, is a Chinese Trio. They open with the announcement that they are going to sing a song and would like the audience to join in the chorus. They then render a Chinese number, and go, without much waste of time into a fine routine of popular songs. All three have good voices and they harmonize unusually well. Of course they are a bit shy on their pronunciation but they make up for this in quality. The incongruity of their Scotch finish is good for a laugh.

Charles Morati and Company succeeded in making the audience like their act. At the start the folks out front began to settle back as if to say, "Just another one of those acts," but when the comedy once started they forgot all about that and gave the pair the applause they deserved. Morati does just enough singing to show off his excellent voice and make the audience wish he would do some more.

Wm. Edmunds and Company have a likable, laughable little skit. Edmunds, as the proprietor of a shoe shop, is enamoured of the leading lady of the theatre next door. He plans to take her to dinner at his cousin's Italian restaurant, and when she says she will go, gets himself all dolled up in a Louis Guttenberg with the price tag still on. She breaks the date because she has to meet her husband and the Wop bootmaker then wishes he had charged her for the shoes he fixed for her. The act is logical and contains some little philosophy that gets over. Edmunds plays the character sensibly and without too much of the dialect.

Hall, Ermine and Brice have a good act. They open with a scene representing Broadway that gets a hand. The man does a dance that is good. The real hit of the act, though, is the great work the man does on the unicycle. He handles this thing as if he was born on it, singing a song and making the cycle dance with as much ease as if he was on his feet. The young lady pianist renders two numbers with fine feeling and technique. Her selections are "Riggoletto" and the left-handed aria from "Lucia." The act goes over fine.

Ruth Roye, next to closing, was the hit of the bill. This little performer has a personality all her own and a following all her own too. She sings all published numbers and makes them sound like something new, doing best with "Lovin' Sam" and "I Love Me." She could have stayed on all afternoon as this crowd couldn't seem to get enough of her.

Little Yoshi closed the show with a fine acrobatic offering.

Wanka, and Donovan and Lee were also on the bill at the Broadway but not reviewed at this show.

C. C.

ACTS AND FILMS AT LYRIC

CHICAGO, April 7.—The Lyric Theatre at Ludington, Mich., has adopted a policy of vaudeville and pictures for Friday and Saturday of each week and opened with the Five Cranes, Kodah and Company and Phesay and Powell.

PALACE

(Chicago)

There are several treats on the bill this week, headed by Fanny Brice, who is being held over for a second week by popular demand. Others include Will Mahoney and Al Herman.

Yost and Glady open with an offering of clay-modeling, which shows some very good work in that line. Their French chatter doesn't help the act at all, and could be eliminated to advantage.

Ray and Edna Tracy entertained in the deuce spot with a piano and dance offering. Miss Tracy plays exceptionally well and Ray's dance work had enough comedy in it to put the dance over with many laughs to its credit.

Howard Langford and Ina Frederick are back again at this house in their same offering, "Shopping," the scene of which is laid in a lingerie shop. Although the act has been seen many times before, it still is so well handled that it scores nicely.

The first big hit of the show was rung up by Will Mahoney, his nut comedy going over so big that the audience couldn't get enough of it. The "I Love Me" verses were a scream, and his burlesque Russian dance, with some really sensational work, brought the house down.

Bobby McLean, assisted by Edna Blue, James Burke and Jim Waters did some marvelous work in their ice-skating offering.

Although Fanny Brice introduced but two new numbers from her last week's repertoire, the audience could never tire of this wonderful artiste.

A local orchestra, headed by Verne Buck, billed as the "Merry Garden Orchestra" followed, and despite the difficult spot following Miss Brice, found it easy going. This was due to good music, good musicians, and a well-selected repertoire, in addition to some very good dance work by Buck himself. Miss Brice did a comedy dance with the act, and then brought on Al Herman, who led the orchestra and also did a dance with Miss Brice which was a riot. In his single, Herman is using practically the same material he gave when last seen here. A plant in a box assists with song numbers. The Flying Henrys closed the show, holding every one in despite the late hour.

R. E. R.

STATE-LAKE

(Chicago)

An evenly balanced bill is being played here this week, with Henry Santrey and Band, and Maragaret Young splitting headline honors.

Ward and Dooley open the bill with an entertaining rope-spinning and comedy offering. Ward does a very good take-off on Will Rogers and Fred Stone with lariat and dancing stunts. Frank Whitman held the second spot with a very good novelty violin routine. His Russian dance, while playing the violin made a great finish and almost stopped the show.

Billy Dale and Company offered a comedy playlet that had a great many laughs attached to it, and incidentally, many lines which need blue-pencilling. A boy and girl give good assistance to Dale.

Harry and Anna Seymour scored their usual big hit, were followed by Harry Santrey and his band who kept up the fast pace set by the Seymours.

Margaret Young was the big favorite with her songs and comedy, getting laughs and applause galore with her songs and character numbers. "Louisville Lou" was introduced as a new number and scored heavily.

Ethel Parker and Ed Allen proved a very good closer with their songs and dances. Swift and Kelly and John Davidson and Company were not on during this performance.

R. E. R.

MAJESTIC

(Chicago)

The Florenis opened the Majestic show with acrobatic posing on a pedestal. The act was nicely presented and went over well.

Irene Trevette followed with a series of songs rendered in a pleasing voice and charming manner and with words sufficiently distinct to be understood.

Holliday and Willette presented a talking routine with singing spots called "Detailed," which provided laughter, though a little classy for popular prices.

Jimmy Russell and Company were seen in the Harry Langdon act, "Johnny's New Car," and obtained much laughter for comedy which is sure-fire, being travesty of automobiling. Russell is quite as good as his predecessor in the act.

Alexandria, who pretends to be a boob stage hand before essaying xylophone playing with an assistant, gets some good laughs with his awkwardness.

Henry Cataland and Company are seen in a revue which is well staged in line with all Roger Murrell opening. Cataland is a pleasing entertainer and is assisted by three clever girl dancers and a singer.

Spencer and Williams made a big laughing success next to closing and proved sure-fire for this audience.

Jack Chapman and band from the Drake Hotel closed the bill nicely, though this band has little to recommend it for vaudeville. It makes good on its ability to play straight jazz numbers.

R. E. R.

CRESCENT MGRS. HEARING APRIL 27

Three officials of the Shubert-Crescent Theatre, Brooklyn, were arraigned in the Adams Street Court last week on a charge of violating the Sunday amusement law. The complainant was an operative of a detective agency that had been retained by the Lord's Day Alliance. The defendants were Albert Goldberg, superintendent of the theatre; William Cohen, stage manager, and Sam Tauber, manager.

They were arraigned on summonses as a result of a performance alleged to have been given on March 25. They were paroled for a hearing on April 27.

According to the complaint, "George Jessel's Troubles," the unit show that had been the current attraction during the week of March 19, gave its regular performance on Sunday evening, which the Alliance contend was a violation of the code.

TANGUAY BREAKS RECORD

CHICAGO, April 7.—Eva Tanguay broke all records at the Chateau theater here on Monday April 2, after having broken all Sunday records the day previous. The Sunday record was hard to break inasmuch as several shows there this season have apparently done every cent possible, but Harry Beaumont and the Chateau force managed to squeeze a few more people in.

"GOLDEN THRILL" FOR VAUDE.

Mindlin and Goldreyer have purchased "The Golden Thrill," a one-act sketch by Morris Abel Beer, which they will present on the Keith Vaudeville Circuit next month. Casting of the four characters will begin this week with Clarence Derwent staging the act.

OLCOTT SHOW IN BALTIMORE

Chauncey Olcott, under the management of the Selwyns is again on the stage and opened on Monday night in Baltimore in Rachel Crothers' "The Heart of Paddy Whack."

NEWHOFF & PHELPS BOOKED

Newhoff and Phelps have been booked for a tour of the Loew Circuit opening at the Gates Theatre, Brooklyn, on April 30.

VAUDEVILLE

FRANKLIN

(Last Half)

The usual six tryouts preceded the regular show, and between these, the N. V. A. drive, and the feature film, "Fury," it was twelve-thirty before the entire show was over. The quality of the tryouts this week easily made up for the poorness of those who showed acts the preceding Thursday night.

Nassimo and Rinaldo opened with a strong man and gymnastic work, with some instrumental bits thrown in for novelty. These two are ready for the average bill now.

The Edanae Quartette, a Scotch male combination, have the voices to do a real good act. Their routine, as done here, needs cutting. With some work to take their rough edges off, they'll do nicely.

Bingham and Meyers scored heavily with a comedy and singing routine. The man uses material from almost every talking act in vaudeville. Most of it may be released. Practically all of it is old enough to be in that class.

One of the classiest boy and girl acts we've seen in a long time, even in a regular show, came with Brockman and Howard, who, assisted by a girl pianist, tied up the show and stopped it cold. They have spent lots of money in staging their act, but their money hasn't been wasted. It's good enough right now to step into any big time bill and hold its own. Personality, ability and showmanship are possessed by the team. That's all that's needed.

Geoffrey O'Hara, also assisted by a girl pianist, offered a routine of his own songs. O'Hara wrote "K—K—K Katy," one of the war song hits, and rendered it as one of his feature numbers. O'Hara seems to have a fairly good voice, but the numbers he used didn't give him a chance to display it. Singing a number called "The Living God," which he announced as dedicated to the Saviour, is in poor taste for any vaudeville theatre, and all the more so in this one, which probably had about three or four people out of the 3,000 present who weren't Jewish. Then he sang a number in Yiddish.

"The Lease Breakers" have a good idea in the presentation of their jazz revue, consisting of a five-piece band, a girl singer, a dancer, and two men who handle the comedy. It makes a good flash for the small time route.

The N. V. A. drive followed, under the leadership of Harry Shaw and Murray Rose, who are very popular here.

The regular bill was started by Bader and Labell and company, two men and two girls, who did a very good bicycle act. In the last scene, the girls wear bathing suits, which called for tumultuous applause from the boys in the audience. The oldest man in the act, thinking that they were applauding their efforts, came back and made a speech of thanks! Yes, Barnum was right.

Maureen Englin legitimately stopped the show. Miss Englin is coming along finely, has the numbers, the ability and the delivery and will soon be one of the featured female singles in vaudeville.

"The Ring Tangle," featuring Edythe May and Jack Henry, with two other people in the cast, kept the laughs coming steadily. The dance work, especially that of Miss May's, is very good.

Bloom and Sher were a comedy hit in their efforts showing the various ways of making love. Bloom is a good ad lib comedian and Miss Sher gives capable support.

Kerr and Weston, with Lou Handman at the piano, stopped the show in closing it, coming back for an encore. Donald Kerr is doing some real dancing, shows his abilities as he should have done earlier this season. Handman is one of the best pianists in vaudeville, for he is not only just a pianist, but a showman as well, and helps sell the artists he accompanies as well as himself. G. J. H.

HAMILTON

(Last Half)

Owing to the length of the feature film, "Fury," starring Richard Barthelemess, which ran for ninety minutes, the vaudeville bill was cut to five acts. The audience on Thursday afternoon evidently came to see the picture and not the vaudevile, for they were unusually unappreciative and weak in their applause. As a rule, this audience is a good one for acts.

The Australian Woodchoppers opened the bill with their exhibition of sawing and chopping. The act is rather short, but proved interesting.

Emil Boreo has made a few changes in his act since we last saw him at this house. Boreo may be entertaining to some, but we can't see what it is all about. A lot of songs, consisting mainly of guttural, nasal and hissing sounds, make up his routine, and these sounds might be called humor by those who can see anything funny in them.

Harry Hayden and company offered their comedy sketch and scored the laugh hit of the show. Hayden has a new man in the cast who needs a lot of improving. This chap reads his lines automatically, with no expression either facially or vocally. He constantly gazes off-stage to the opposite direction of where the person he is talking to is standing, and has various other faults which give the impression that he is doing anything but playing his part. Hayden's work alone was responsible for the fact that the act went over.

Lydell and Macy never drew as few laughs, in the many times which we have seen them, as they did here on Thursday afternoon. The excellence of the characters played by both men, and their materials didn't seem to mean a thing to most of these in the audience. And yet, this act should easily have been the hit of the show.

Wilkens and Hughes, assisted by a pianist, closed the show with a very good dance offering, well-staged and routined. The girl is pretty and has an attractive personality. When it comes to ability, both are very good. G. J. H.

PROCTOR'S 5TH AVENUE

(Last Half)

The ballyhoo in behalf of the N. V. A. drive for its Sick Fund and the promise of extra features daily undoubtedly attracted the capacity audience which ushered in the last half at the Thursday matinee. The extra feature failed to materialize unless the collection for the actors' charity could be classified as such, but the eight-act bill was of sufficient entertaining calibre to hold them in until after the closer.

Harry Moore opened the show with a paper tearing novelty, injecting a lively line of chatter while designing attractive dewdads from ordinary paper, which he accomplished by tearing much after the fashion of the stunts the kiddies do with scissors. The novelty of the act for vaudeville coupled with the bright line of talk stuff got over nicely.

Raymond and Sebram followed with their familiar potpouri of songs and clowning. These boys seem to improve with each successive importance and have a sense of showmanship that prompts them to keep their offering as timely as possible by constantly revising their material and songs. Their "Kid from Madrid" and "Ragtime Rigoletto" were both accorded a vociferous hand and sent the boys off to flying colors.

Burns and Allen, a likable mixed team, were other valuable assets to the comedy department in a piece captioned "Sixty-Forty." As one might suspect, the young woman is on the short end of the bargain. The man does a finale hopper, who bulls his way into the affections of the girl, takes her rings, her heart and everything, and makes her like it. The act is with songs and no little amount of good humor. For the line of stuff it is above the average "two act" and will undoubtedly score anywhere as well as it did here.

Billie Shaw and company have one of the most pretentious tabloid revues it has been our pleasure to glimpse this season. Money has been spent with a free hand, both for the costuming and scenic equipment. Were it not for the fact that it lets down in spots it would be an ideal flash act for the big time.

The revue is subdivided into a series of six song scenes, each of which are gorgeously costumed and enlists the services of the cast of nine. Although ostensibly planned to exploit the terpsichorean talents of Miss Shaw, there are several others in the offering who make her step some to retain stellar honors. She is successful, but the others finish a dangerously close second. Among those contributing to the success of the piece are, in addition to Miss Shaw, Josephine La Voie, also an accomplished dancer; Lester Lane and Barrie Oliver. Six attractive and shapely girls comprise the ensemble.

Harry and Emma Sharrock were as amusing as ever with their combination of comedy and clairvoyancy, "Behind the Grandstand." They utilize their familiar comedy routine at the opening and wind up with Harry going among the audience and selecting articles which Emma describes.

"Fifty Miles from Broadway," the rustic musical comedy, in which Harry Watson and Reginald Merivole are featured, proved another genuine treat of the bill. This act has been reviewed so often that it is unnecessary to go into further detail. Watson and Merivale continue to convulse the audience with their delineation of small time fiedisis. Sandwiched between their affray is any amount of lively situations and several songs and dances.

Freda and Anthony scored their usual bit with their Italian, character delineations and instrumental achievements. Their Gallagher and Shean impression was a veritable wow.

Silva Brann and Company closed the show with a clever balancing and acrobatic offering. E. J. B.

REGENT

(Last Half)

The last half bill at the Regent presented some rather good entertainment, the feature of the bill, outside of the moving picture, "Fury," being the Sig Newman Orchestra, which received top billing, although several other acts on the bill received more applause.

John S. Blondy and company opened with an acrobatic and hand balancing act. A girl works in the act who is good looking and shapely, but there is no other necessity for her, as she cannot dance nor does she do any tricks. The men have several fine balancing stunts.

Charles Morati and company, the company being Miss Grace Harris, proved themselves worthy of a better spot than the deuce, and, in fact, were as good, if not better, than anything on the bill. Morati has an excellent voice, his rendition of "Vesti la Giubba" tearing down the house. The act takes the form of an interview, the young lady posing as a reporter, seeking to gain a story of the singer's life, the comedy being handled by the singer, who misunderstands the questions and mispronounces his answers, and the girl, who makes wise cracks about him. The tone is kept all the way through and the punch laugh, although obvious, comes at the finish and is perfectly logical. The act is a dandy and scored heavily.

Porter J. White and company, in a sketch called "The Odd Gentleman," served rather difficult fare for a vaudeville audience, but the folks out front ate it up. The play is well cast, the girl who takes the part of the wife not having much to do and not, under any circumstances, being entitled to a bow. Outside of this minor fault the act is fine, and if it goes everywhere else as it did at the Regent should have no trouble in keeping working.

Carson and Willard followed in "Meet the Doctor." This act is built for laughing purposes, but seems lacking in material. The comedian works on the style of the old medicine doctor and delivers a speech to the audience that somehow just misses being funny. The bit of astrology is amateurish in its conception and is not particularly well executed either. The act does get over on the finish, the falls and the parodies putting a punch in that the audience likes.

The Sig Newman Orchestra finished off the performance. This orchestra is built along Ben Bernie lines and is listed as a Ben Bernie offering. They did not do as well as might be expected, the tempo being a little off and the arrangements not being in any way remarkable. Newman, doing a Bernie, does not speak his lines with the same spontaneity that his sponsor employs and makes his wise cracks sound stilted. The repertoire consists of "Homesick," "Chicago," "Lullaby" and "Hot Lips," with "Sampson and Delilah" treated humorously and "Gallagher and Shean" done as "In Jerusalem" for encores. The audience was walking out all through the act. What the act needs is work and plenty of it, and needs another trumpet instead of two pianos. C. C.

PROCTOR'S 23RD STREET

(Last Half)

The feature picture has the edge of the vaudeville bill by a wide margin. It is the screen drama, "Fury," the first of a series in which Richard Barthelmess and Dorothy Gish are to be offered as co-stars. Both being strong favorites with the local folk, the film is undoubtedly the magnet which attracted the best Thursday night audience seen here this season.

The vaudeville department is the routine small time bill, sufficiently diversified to provide good fun, but boasting nothing that stands out from the rank and file.

Moran, Sis and Carp were the pacemakers in a routine of dances and instrumental numbers. The girls did three sets of dances, while the men bridged the wait gaps with selections upon the violin, first offering a classic and later a popular medley. The girls are attractive, agile with the footwork and make a pleasant appearance.

Dorothy Richmond and company danced in "Marriage a la Vaudeville." A prologuer gives the impression that two young people from the neighborhood have consented to get married on the stage of the theatre. Miss Richmond and her partner enter from the rear of the lower floor. Upon the stage they are joined in wedlock. A motion picture trailer, displaying comedy captions, denotes the passing of time. A year has elapsed and they are both in the divorce courts. By a clever ruse the judge smooths out the difference and the couple leave arm in arm to resume their marital estate. The act is a novelty, but needs much working over before it can create any excitement even upon the small time circuit.

Orville Stamm, the athlete, has woven a flash act around his Sandow feats which he calls "The Love Pirate," and in which he is assisted by four attractive and shapely young women. The latter are utilized for several ensembles and in one spot of the act Stamm holds them up in a packing case with merely a knee and neck grip. At the finish he carries them off twined around him in a grouping that has been done by the divers Arab troupes. Aside from being a capital vehicle for Stamm's herculean feats, the piece is a diverting flash act that can hold its own on any bill.

Arthur Whitelaw, veteran monologist and topical songster, was the hit of the bill from an audience standpoint. His succession of narratives about his friend Clancy kept the audience in roars, as did his humorous choruses of "It's a Wonderful Place."

The Bison City Four blended comedy with harmony in a series of songs that readily brought merited response from the mob. The boys are there with the "pipes" as strong as ever and have one of the best acts of their career. It is the sort that the small time audiences will eat up.

Kuma and Company, Japanese illusionists, closed the bill with a routine of familiar stunts, some of which were handled in a new way. E. J. B.

STATE

(Last Half)

The Three Arnhims opened with an assortment of acrobatic and other stunts, done in their accustomed skillful manner, which sets them apart from the usual run.

In the second spot, Alice and Lucille Sheldon, one of them at the piano, sang several popular selections, in good voice and pleasing style. The girls not only sing a song, but put it over with a bit of added material that makes it worth while. All of their stuff is excellent.

Tilyou and Rogers, past masters at the art of difficult tumbling and acrobatic dancing, scored with some comedy as well as their stunts. For an opening bit one of them hands out a ballyhoo about monkey-gland serum which rejuvenates the patient instantly when injected. The "patient" is apparently recruited from the audience and gets numerous laughs as he ambles down the aisle to the stage and takes his injection.

Will Stanton and company in a comedy sketch that gives ample opportunity to Stanton for his talents as an inebriate supplied good entertainment all the time the skit was on. Most of the action takes place in a cabaret with some satirical work done by the rag singer, first rate violin solos by the waiter and another member of the cast acting as the wife. For a finishing punch the waiter chases the drunk around the stage and into the audience in an effort to collect the bill.

Eddie Nelson, in blackface, proved to be a comedian out of the ordinary and one who may grow out of vaudeville in time. His style is pleasing and his voice all that one would desire of a blackface singer. With the possible exception of the red tie stuff his material is good and could easily get along without the objectionable gag. His vocal efforts all went over strongly.

"A Night in Spain," Spanish revue, closed the show. The offering has been playing the Keith time until recently, and is well staged, costumed, danced and sung. The cast is Spanish and the whole moves with much speed to tuneful music. M. H. S.

JUANITA HANSEN IN VAUDEVILLE

Juanita Hansen who through her drug escapades has managed to garner a ream of publicity in the dailies began a lecturing tour in vaudeville theatres with a fifteen-minute lecture on an "Exposé of The Drug Traffic" at the Harlem Opera House Monday. The tour is under the management of Joseph Lee, a film exploitation expert who is using three press agents with the act as well as having the "Confessions" of the screen star published in the syndicate of Hearst's newspapers. After the New York break in this week Miss Hansen is routed for a tour of the large Eastern cities. A guarantee of $2,000 a week on a percentage basis is asked for the act by Lee.

ACROBAT BADLY INJURED

San Francisco, April 11.—Cleo Rusti, a performer who appeared in an acrobatic act at the Orpheum, in Oakland, fell during her act and suffered a fractured arm and bodily injuries. She was taken to the Oakland Emergency Hospital.

VAUDEVILLE

NEW ACTS AND REAPPEARANCES

LEO ZARRELL & CO.

Theatre—*Regent.*
Style—*Acrobatic.*
Time—*Ten minutes.*
Setting—*Special in "one-and-a-half."*

The act opens in front of a drug store window, a newsboy crying his papers and passed by the man who demonstrates bottle bug oil in the store window. The demonstrator gets into his working clothes and proceeds to give his spiel about the marvelous results achieved by the use of this oil, interrupted by wise cracks from the newsy. He gives the newsy a bottle of the oil, the newsy applies it and is immediately able to do some acrobatic stunts. The demonstrator comes out and the curtain is lowered, the two going to one and performing several great hand-balancing stunts. They have a spectacular repertoire, from the opening to the closing trick and win great applause. The only fault with the act as it stands now is the opening portion. The talk drags because they wait for laughs and don't snap up their cues quick enough. If their talk was given rapid-fire fashion it would go better. The act is good for any bill after this fault is corrected. C. C.

CHOY LING HEE TROUPE

Theatre—*Jefferson.*
Style—*Oriental stunts.*
Time—*Twenty minutes.*
Setting—*Full stage.*

Several Chinamen, a woman and baby girl or midget doing a familiar routine of stuff. The offering is the saving however, by the baby girl who is a marvelous little showgirl, as well as acrobat and contortionist. She puts over a few songs also. Another saving feature and a real thriller is the closing stunt of one of the men.

The "thriller," at the close of the show is done by one of the men who dives through a row of octagonal rings about 30 inches in diameter set across a table. Protruding through the rings are sharp knives and the dangerous aspect of the stunt and a murmur of comment all through the house, for the space must be gaged very accurately. Possibly the knives are capable of giving way if any pressure is applied, but it is a corking stunt anyway.

The rest of the routine outside of the two above mentioned is fairly interesting and composed in part of the whirling plates on bamboo sticks, and a few magic tricks. Oriental tapestry is in the background and native dress also helps.
M. H. S.

THE OXFORD REVUE

Theatre—*Proctor's 58th Street.*
Style—*Instrumental.*
Time—*Twelve minutes.*
Setting—*Full stage (special).*

Two girls and two young men offer "The Oxford Revue," which consists entirely of instrumental work. Just why the name "revue" is used, may be able to be explained by the members of the act. The only reason we can see is the fact that the act works in full stage and uses some very beautiful scenic effects, in addition to the colored lighting effects and a scrim. However, the term "revue" has been applied to acts with even less provocation, so we can let that go.

Three of the members play cornets, and the other a saxophone all through the act. One of the girls shifts to a violin for several numbers, also doing a solo bit with this instrument. Their repertoire consists mainly of popular published numbers and are well played. As a flash in the small time houses, the offering should find plenty of work.
G. J. H.

DORIS RANKIN & CO.

Theatre—*Jefferson.*
Style—*Dramatic sketch.*
Time—*Twenty-two minutes.*
Setting—*In "two" (special).*

Most everyone is familiar with the story of the ex-convict who was hounded by the detectives from one job to another. In this case it is the wife who is hounded from one job to another by her husband whom she has left, after sufficient cause. The staging of the sketch is that of the black eye background and overhead spot. There are five scenes, each in "two" and taking up one-half of the width of the stage. Each scene allows Miss Rankin, in the role of the wife, a bit of dramatic recitation, which she does well, and one of the scenes brings a bit of comedy. Although the offering seems a bit high-brow, it went over strongly at this house when reviewed. The supporting cast of three men and a boy did very well with their respective parts, with the possible exception of the latest employer of Mrs. Carleton, who does not do very much to create the impression that he is in love with her.

The act opens in an office scene, the man telling the woman that he has received some sort of a communication to discharge her, and she insists upon telling him the facts and what led to her behind her separation from her husband. As she launches into the story there is a flashback to the former home of the Carletons are seen in a domestic quarrel. Thus husband is drunk and abusive, and insists that his wife give him her necklace to pay for a gambling debt he has incurred. In protecting herself she shoots him and leaves.

Scene two is the room of a boy to whom Mrs. Carleton, under the name of Miss Allen, is governess. He plays with his drum before going to bed, and as he is a boy scout tells his governess that he has been permitted to stay up a little later that night by his grandma. This is a lie and Miss Allen knowing it gives him a lesson on it, the boy admitting the prevarication, and then going off to sleep after saying a prayer he had in his pocket and which he almost had forgotten. The note requests the girl to leave at once, evidently having heard from her husband. This scene is apparently not absolutely essential but needed in order to complete the other set probably.

A modiste shop is scene four and an effeminate costumer flits around, drapes a bit of cloth over Miss Allen and thinks that she would make a pretty model. He also receives a communication from the husband and decides to discharge her. Before leaving, however, she told him of the intolerable conditions of his store and hardships she worked on the poor shop girls, etc. In the meantime he got as much comedy out of his characterization as he could.

The final scene shows her concluding her story to her employer, from all appearances a lawyer, and he tells her that he has asked her husband to come in to see them. The husband steps into his favorite role of abusing his wife, and she tells him that she has received a decree of divorce in Rhode Island, where she resided for several months, etc. The employer also asserts his right to kick friend husband out of his office and the latter leaves. The divorce story is only a subterfuge and the man advises her to try Reno for the necessary papers. Very coldly and in a matter of fact way he asks Miss Allen to stay, and says that they will continue the real business of life, meaning marriage.
M. H. S.

MAZIE, HELEN AND DAISY

Theatre—*Proctor's 23rd Street.*
Style—*Revue.*
Time—*Eighteen minutes.*
Setting—*Special.*

This is a fairly diverting musical tabloid, ostensibly framed for the small time and which managed to crowd a number of specialties into a semblance of plot that is above the average for this class of offering.

The action is set in a mountain house owned by an eccentric German. Mazie and Daisy, who have been stranded with a touring "turkey" are working out their board bills as maids at the resort. A promoter and his prima donna loom upon the scene and after a succession of comedy scenes ropes the Dutchman in to "angel" his show. Consequently, Mazie and Daisy are again restored to their proper vocations.

Helen, the prima donna, renders "Crying For You" and immediately proceeds to vamp the comic. It is mainly through her machinations that the parts with the money with which she is to be starred. After the promoter secures the money, it is all fixed for a honeymoon for him and Helen. Incidental to the climax Mazie and Daisy do a couple of dances, one of which needs considerable cleaning up before it will ever mean anything.

A routine finale, with the comic doing a garbed in bridal array, closed the act.

The piece can stand a little tightening up and a rearrangement of the dancing specialties, after which it should prove a strong feature for the small time.
E. J. B.

CLAIRE VINCENT AND CO.

Theatre—*Proctor's 58th Street.*
Style—*Sketch.*
Time—*Twenty-one minutes.*
Setting—*Full stage (special).*

Miss Vincent is supported by a girl and a man in her comedy offering which will please in the average family audience. The man impersonates a girl, who in the playlet, is the ward of Miss Vincent, and who has been engaged to a rich young man. This engagement was broken off by his father, who objects to his son's marrying, simply because he thinks that the boy is too young to be married, and cares only for business matters, having a reputation of being "hard-boiled." The girl's guardian hears her tale of woe, and decides to take things in her own hands to patch them up. She telephones the father to come over to the apartment and get him to make an appointment with her: She is to essay the role of the boy's fiancee, while her ward will play the part of the house-maid, owing to the fact that their real maid is having her day off.

The father arrives and the guardian sets about making a fool of him, finally getting his consent to his son's marrying any young girl when he sees love and loves him. She then reveals her real character and introduces her ward as his son's sweetheart. The father has become attached to the guardian, and from all appearances, when the curtain descends, there is going to be a double wedding very shortly.

Miss Vincent is a good comedienne and handles her role to good laugh results. The other two in the cast lend capable support.
G. J. H.

Henry Myers, author of "The First Fifty Years," has written a one-act farce which is to be played in vandeville by Charles Deland.

IRENE RICARDO

Theatre—*Proctor's 58th Street.*
Style—*Comedy.*
Time—*Twelve minutes.*
Setting—*In "one."*

Irene Ricardo is half of the former combination of Cooper and Ricardo. When it comes to ability as a comedienne, Miss Ricardo could easily feel safe when she started to do a single, for she's one of the cleverest women we've seen in vaudeville, in getting laughs. Her big assets are her facial expressions, which might be classed as a cross between Eddy Foy and Fanny Brice.

Miss Ricardo opens in the lady "Jewish Cop" uniform which she wore in the two acts, and does some talk with the orchestra leader. A comedy number about her "horsie," whom she calls "Pagliacci" is a scream from start to finish, more because of her handling of it than because of the lyrics. A prima donna burlesque follows which is easily as funny as any number of this type done by Fannie Brice. "Sleepy Hills of Tennessee" is used in straight style for a finish.

Irene Ricardo can play the big time houses right now, if only on the merits of her personal ability. Her material is good, but needs brushing. I think that there isn't enough of it that's worthy of her. Miss Ricardo would be classed as a second Fanny Brice, if she had numbers as good as those which Miss Brice uses.
G. J. H.

MORGAN AND BINDER

Theatre—*Proctor's 23rd Street.*
Style—*Songs and talk.*
Time—*Fifteen minutes.*
Setting—*In "one."*

Here's a couple of female harmony singers who have routined a singing and talking act that will be sure fire on any bill—big or small time. Both girls have good voices and the comic sells her stuff for more than top value. The girls scored strongly in a bad spot at this house.

A ballad duet brings them on and convinces the audience they are real singers. They counter with some clever comedy chatter that is brimful of spontaneous laughs.

The comedienne follows with impressions of Eddie Leonard and Galli Curci, singing a bang-up dancing number. Her partner returns and they harmonize "I'm Sweet On My Sweet Sweetie," with the comic managing to crowd in as much comedy patter as possible and keeping the crowd in yells. They encored with "Mary, Baby of Mine" and left them begging for more.

The act packs an entertainment wallop that cannot fail to hit. Consequently, the girls will be a valuable comedy and harmony asset to any bill.
E. J. B.

OLGA AND NICHOLAS

Theatre—*Regent.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*In "one."*

Olga and Nicholas have a dancing act that is away out of the ordinary. They open before a special drop in harlequin costumes and go through a double toe routine that is neat and efficient. The woman exits to make her change and the man does a difficult routine of toe work and taps. The woman does an oriental before a bronze God painted on the back drop, the man enters in Russian, performs some difficult steps and is joined by Olga for a fast, effective Russian finish. The girl is good looking and nicely formed and they both work as if they enjoyed it. The act is well constructed and does not slow up from start to finish. Some of the toe work is exceptional. The act should prove acceptable in any house.
C. C.

62d YEAR

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ONE DAY OF REST

The contest being waged between a group of theatre managers and the Lord's Day Alliance anent the legality of Sunday performance took an unexpected turn last week when Fred Stone, musical comedy star and president of the National Vaudeville Artists was called upon by the churchmen to show his hand in the matter and replied that he was in favor of the abolition of Sunday shows. The Alliance will use Stone's declaration as its salient when the hearing of the Meyer bill comes up for hearing next week. The hearing will be held in Albany. William A. Brady and other managers will make the trip to argue for the passage of the bill which would legalize all manners of theatrical performances on Sundays. On the other hand the Lord's Day Alliance will be flanked by a delegation from the Actors' Equity, who will bitterly oppose the passage of the measure.

Equity has distributed petitions among its membership and will file them in support of their argument that the actor is entitled to a six day week the same as the tradesman.

Stone's frankness of his position in the matter may lead the controversy to aim at vaudeville performances which heretofore have not figured largely in the powwow. But since Brady has capitalized upon the idea that the legit had been discriminated against in permitting vaudeville shows to continue and to prohibit "legit" performances, Stone's statement may become a potent weapon in the hands of Mr. Bowlby's organization.

While the Actors' Equity view is not from a religious or "blue law" angle, the actors' organization maintain that the actors work under a more severe strain than a layman and are equally entitled to a day of relaxation and recreation in each week.

Should the Meyer bill be defeated it is understood that the Lord's Day Alliance will direct their attention to closing the vaudeville and motion picture houses.

FOREIGN ACTORS STILL TO COME

(Reprinted from the N. Y. *Herald*).

Theatregoers who thought that with the arrival in New York of the Russian players who have had so important a part in the dramatic season of 1922-1923 the resources of foreign dramatic colonies likely to send representatives to America must be exhausted, will be active account of the numerous artists abroad who are eager to enjoy some of the rewards of their profession in a prosperous and peaceful country. There will be numerous locally unfamiliar actors from Europe on the stages of New York next winter.

Max Reinhardt's engagement to produce here a series of the spectacles and dramas with which his fame in Europe is associated was announced several months ago. Mr. Reinhardt will not work with his accustomed associates in this country. He will employ American actors in his efforts for the New York theatre, but the enterprises will be altogether foreign in spirit.

Germany will not have a monopoly in sending its celebrities here. The gifted Guitrys will come from Paris. The plays of Sacha Guitry, who is comedian as well as dramatist, are already known in New York. David Belasco has put three of them before a public to which they must often have been unsympathetic in sentiment and action, but they have nevertheless made their author well known. His father, Lucien Guitry, who is famous as an actor, will also be seen here for the first time. A third member of this talented family is Yvonne Printempts, wife of the playwright, who will appear in the performances which the actors will give in French.

To make the next theatre year still more polyglot, Raquet Meller, a Spanish singer who has recently delighted Paris, will appear here. Moreover, the Kameney Players, who come from Petrograd, will be added to the list of European visitors.

There is plenty of time for others to decide on a tour in this prosperous land. Already there are enough announced to make it plain that the refinements of European stage art will not be missing from New York next season.

MIDNIGHT "GO-GO" CUT OUT

Beginning this week John Cort's musical comedy "Go-Go" at Daly's 63rd Street will abandon the midnight Wednesday matinee and give an afternoon matinee instead. With the White attraction at the 63rd Street playhouse, many parties were not as plentiful for the matinee as they were with "Shuffle Along" and "Liza" when these attractions were playing there. The elimination of the midnight performance of "Go-Go" leaves the Wednesday midnight show field clear for "Liza" which is continuing to draw good business from them at the Nora Bayes Theatre.

SHUBERTS TO DO "BAL TABARIN"

As a successor to the "Chauve Souris" which closes on the Century Theatre Roof next Saturday the Messrs. Shubert will early in May present a revue entitled, "Bal Tabarin," with the music by Gene Schwartz and Al Goodman and the lyrics by McElbert Moore. Harry Morton and Zella Russell, who rehearsed two days with "The Bamboo Tree" will head the cast of the New Century Roof revue which will go into rehearsal this week.

CHINESE GIRL WRITES PLAY

Lucy Wong, an eleven-year-old Chinese girl who is a pupil in Public School No. 23, has completed a playlet that is attracting favorable comment even outside of the Chinatown section. The play, "The Enchanted Garden," is the first by this young Oriental lady, the plot being more or less fantastic. Prince Butterfly is expected to visit the garden to choose a queen and the flowers of the garden try to beautify themselves in preparation for the visit. The Wildrose, shy and shunned by the others, is chosen by the Butterfly.

Answers to Queries

Rip—In the case of the drawn battle, all bets upon the result of a fight were drawn also, a special rule of the P. R. providing for this.

M. R.—Frank C. Bostock's Animal Arena was a feature at the Pan-American Exposition.

Song—Jos. Morris published the Song "Things in the Bottom Drawer." M. Witmark published "Absence Makes the Heart Grow Fonder."

C. I.—The "Old Mill" ride was originally controlled by the Aquarama Co. of 150 Nassau Street, New York.

R. R.—The J. Pierpont Morgan Special on Feb. 7, 1902 made the 90.2 miles from Philadelphia to New York in 84.5 minutes, on the New Jersey Central R. R.

Tyson—Judge Scott rendered the decision upholding Al Hayman & Co. of the Knickerbocker Theatre, New York in refusing to accept tickets sold by a sidewalk speculator.

S. S.—Jas. W. Collier, of Shook and Collier, died at New York City, May 13, 1898.

G. & S.—"The Mikado" was produced for the first time in New York at the Union Square Theatre, July 20, 1885.

Tom—Al W. Martin had two "Uncle Tom's Cabin" Companies on the road in 1902. Other companies were Stetson's (three), and Abbey's.

L. D.—"The Last Appeal" was presented at Wallack's, New York. D. H. Harkins was in the opening performance, but broke down and was succeeded by Edwin Brandt.

A. H.—The Roberval French Opera Company filled an engagement at the Victoria Theatre, New York, with a repertory of light and comic opera.

Bim—Col. Hugh Harrison had the privileges with Walter L. Main's show. Ed C. Knupp was general agent.

P. S.—Abe Attell won a twenty-round bout over Kid Broad at St. Louis, April 10, 1902.

TWENTY-FIVE YEARS AGO

Phyllis Rankin was with the "Belle of New York Co."

John L. Sullivan appeared at the head of his Vaudeville Co. and in "A Trip Across the Ocean" played the captain of the steamship, at Boston, Mass.

George Shannan, of Murphy and Shannan, died at the Post Graduate Hospital, New York.

At G. Field was made Exalted Ruler of the Columbus, Ohio, Lodge of Elks.

Funeral services for Anton Seidl were held at the Metropolitan Opera House, New York. The body was cremated at Fresh Pond, L. I.

Buffalo Bill's Wild West and Congress of Rough Riders of the World, opened at Madison Square Garden, New York.

Adele Ritchie appeared as Suzanne in "Au Bain" at Koster and Beal's, New York.

Gus Hogan was in advance of the Rose Hill Co.

Frank C. Ives defeated Jacob Schaefer at billiards, for the world's championship at Central Music Hall, Chicago.

Adgie's Lions were playing the Orpheum Circuit.

Van and Nobriga, with their "Komedy Koons," were with Robie's "Bohemians."

Rialto Rattles

HOW MANY MILES A GALLON?

Newspaper headline reads, "Five Wheel Babies in a 52-Mile Race." Evidently the offspring of a Ford and a Motorcycle.

FRESH MILK AT LAST!

Cow climbs stairs in Brooklyn and knocks at Man's door at 1 a. m., says the Herald.

FISH SEASON ON

The fish are beginning to bite again. This does not refer to the Broadway variety on which there is no closed season.

RELEASED

It gave the producer a laugh
When a girl built just like a giraugh
Said her voice wasn't strong
But that she should belong
Cause she had such a wonderful caugh.

AND NO CHORUS GIRLS!

Out of 1,457 prisoners received at Sing Sing last year, statistics given out last week show that there was but one actor and one acrobat.

Yet some people say it's been a bad season.

HANGING O'ER HEAD

The rookie pitchers who are passing four balls too often, will soon stop at three.

BUT NO BROAD-CASTING

"Some people," says Will Ahearn, "are so dumb, they think N. V. A. is a radio station."

GET YOUR OUIJA

Now that Sir Arthur Conan Doyle has returned we can expect all the old spirit jokes to return to earth with the actors as mediums.

HOMELIEST AFTER ALL

John—Your trip must have been a wonder. I'll bet you saw some queer-looking people.

Sarah—Yes, but after all, there's no place like home.

A REAL COURT DECISION

A western judge in a divorce and counter divorce case brought by the heads of the S. N. A. recently gave out the following order in connection with his decision. "You may sleep at your home, but that is all. You cannot eat there and you must not speak to your wife. You may to all of your three children, but should a question regarding their welfare arise you must consult your wife through a third person.

A CELEBRATION

Carrie—Two weeks ago I refused to marry Freddie, and he has been drinking heavily ever since.

Mary—Yes, that's always the way with him. He never knows when to stop a celebration.

WHERE THEY NEVER DIE

"Have you ever written anything that will live?" asked the emotional young woman.

"Sure I have," said the professional humorist. "Some of my old jokes have found their way to the vandeville stage, and will never die."

DURING "NATIONALITY WEEK"

While Luther Gobel, manager of Keith's Colonial, was standing in the lobby of his theatre, he was approached by a tall, heavily built chap, who must have been at least six feet high in his stockings.

"I hear you're gonna run an amateur contest here," he stated to Gobel. "What can you do?" asked the manager.

"I do a wonderful blackface monologue, and a marvelous imitation of Harry Lauder—if you give me time to get my blackface off."

DRAMATIC and MUSICAL

"CINDERS," NEW ROYCE MUSICAL COMEDY, IS TUNEFUL

"CINDERS," a musical comedy in two acts. Book and lyrics by Edwark Clark, music by Rudolph Friml. Produced at the Dresden Theatre, Tuesday evening, April 4.

CAST

Tillie Olsen.....Queenie Smith
Slim Kelly.....Fred Hillebrand
Cinders.....Nancy Welford
John Winthrop.....W. Douglas Stevenson
Mrs. Horatio Winthrop.....Margaret Dale
Major Drummond.....John R. Brewer
Mrs. Delancey Hoyt.....Roberta Beatty
Geraldine.....Mary Lucas
Butler.....Thomas Fitzpatrick
Great Scott.....George Bancroft
Miss Breckenridge.....Lillian Lee
Mme. Duval.....Edith Campbell-Walker
Tottie.....Kitty Kelly
Lassie.....Estelle Lavelle
Hortense.....Alta King
Annabelle.....Ann Siegman
Mathilde.....Dagmar Oakland
Julie.....Evelyn Darville
Yvette.....Elaine Ghobert
Ninette.....Eden Gray
Cecelia.....Vera de Wolfe
Simone.....Louise Bateman

The problem as to what to do with the former home of Ziegfeld's "Midnite Frolic" has been successfully solved and a finely built theatre, now called the Dresden, occupies the former roof garden of the New Amsterdam.

"Cinders," the first production to be put on at the new house is Edward Royce's second production, a finely staged, beautifully costumed musical comedy with a score by Rudolph Friml, which is brimful of pleasing melodies, charmingly orchestrated and sung by a cast which while far from being strong would at least have the ability to handle the English language in a way which permits the audience to know what the lyrics are about.

The story, of the Cinderella type, tells of a poor little shop girl, who, told to deliver a gown to one of the store's customers that wanted to attend a dance that night, fails to do so and having the gown on her hands decides to wear it and attend the ball herself.

Her appearance at the affair is a big success and John Winthrop, son of the hostess falls in love with her. One of the features of the affair is the appearance of a magician who with his partner plans to take and hide the jewels of several of the guests and then at the dramatic moment return them. He hides them in a flowerpot which the shop girl brings in the room sees him and believing him to be a thief takes them. The discovery of the loss of the jewels, the disappearance of the girl in the confusion, the return of the jewels sewed in the gown which is delivered the next day, its return by the purchaser on account of the lack of delivery and her frantic search for it when she learns of the jewels furnishes the story and some comedy situations, too thin and far apart to satisfy.

Nancy Welford, daughter of the comedian Hale Welford, is the new star, and although a short appearance in vaudeville, a comparitively small part in "Orange Blossoms" covers her stage experience, she did some remarkably fine work, and stage pleasingly, is of fine appearance and has a manner of simplicity and charm that is delightful.

Fred Hillebrand is responsible for most of the laughs in the piece which come too seldom due to the lines rather than any lack on his part.

Queenie Smith, former ballet dancer, is now a full-fledged comedienne and does with a part which gives her far too few opportunities for she is really clever.

Margaret Dale is excellent and others in the cast did well. A review of the show would not be complete without mention of Victor Baravalli, who directs the orchestra and furnishes a musical treat.

"THE CROOKED SQUARE" CLOSING

Sam Shipman's play "The Crooked Square" which Mrs. Henry B. Harris is now presenting at the Princess Theatre, Chicago, will conclude its engagement at that house on Saturday and close for the season. With its present cast headed by Constance Binney the play is scheduled to open at the Hudson Theatre on Labor Day, providing that George M. Cohan's "So This Is London" vacates the theatre by that time.

MARWICK BACK WITH "ELSIE"

Irene Marwick who played the title role in John Jay Scholl's "Elsie" on tour resumed her place in the cast at the Vanderbilt Theatre last Wednesday night. She replaced Margaret Zender who originally took her place for the New York run of the play.

WOODS TO DO "THE MISSION"

Al. H. Woods has accepted a new play, "The Mission," from Ethelbert Jones, its author, and will begin casting this week for a production of it in April. The play is said to be along the line of Channing Pollock's "The Fool."

"DICE OF THE GODS," WITH MRS. FISKE, IS REAL THRILLER

"THE DICE OF THE GODS," a play in three acts, by Lillian Barrett, starring Mrs. Fiske and presented by H. H. Frazee at the National Theatre, April 5.

CAST

John Henderson.....Donald Cameron
Buchanan Laurence.....Harry Stubbs
Roger Canby.....Robert Strange
Dr. Elmer Arnold.....Joseph Macaulay
Parsons.....Roy Cochrane
Charles.....Francis Sadtler
Giuseppi Alfano.....France Bendtsen
Mr. Scillivan.....William T. Clark
Michele.....Rodolfo Balsini
Pasquale.....Virginia Smith
Giovanni.....William Lambert
Salvatore.....Anthony Ellis
Patricia Baird ("Paddy").....Mrs. Fiske
Charlotte Baird.....Ernita Lascelles
Dolly Laurence.....Helen Jackson
Suzanne.....Clelia Benjamin
Elise.....Evelyn Orton
Mary McCafferty.....Maggie Weston
Francesca Orsini.....Emilie Dobree
Maria.....Caterina Barone
Beatrice.....Henrietta Jordan
Lucia.....Nera Badaleni

Through all the weak spots and the drabness of "The Dice of the Gods" the fine acting of Mrs. Fiske stands out as a thing of beauty, a perfect bit of histrionic work. She plays the uncomfortable role of Patricia "Paddy" Baird, formerly a Warren of Warrenton, Virginia, one of the Warrens, who becomes addicted to cocaine and drags herself and those about her down from affluence and position to the very dregs. She schemes and lies and steals to get money for the drug but does it all with such charming wit and gaiety that those who know her love her. It is remarkable to see her keep the love and respect of the Italian peasant folk who serve her, while stealing from them and one audience is put in quite the same mood as her servants. Finally, realizing that she has reached the end of her rope and that she is only a fiend, she takes an overdose of morphine, contriving to make it look unlike suicide, pulls the blanket over her face and dies. In the scenes between the daughter and her artist love is tacked on as a sop to the audiences who want that sort of thing but it is really unnecessary and spoils the effect of the play as "Paddy" has enlisted the sympathies of the audience from the start.

The play is well produced and capably handled, the best work outside of the superb performance of Mrs. Fiske, being done by Harry Stubbs and Ernita Lascelles.

"ELSIE" TUNEFUL MUSICAL COMEDY AT VANDERBILT

"ELSIE" a musical comedy in three acts by Charles W. Bell, with music and lyrics by Carlo and Sanders and Sissle and Blake, staged by Julian MacGregor with dances by Walter Brooks and Bert Freneh, and presented at the Vanderbilt Theatre by John Jay Scholl, April 2, 1923.

CAST

Margery Hammond.....Luella Gear
Fred Blakely.....Stanley Ridges
Anne Westford.....Ada Meade
Alfie Westford.....John Arthur
Mrs. Philip Hammond.....Maude Turner Gordon
Philip Hammond.....Frederic Burt
Elsie.....Marguerite Zender
Irma.....Vinton Freedley
Harry Hammond.....Vinton Freedley
Parker.....William Cameron
Julie.....Opal Hixson
Vivienne.....Nell Ames
Maureen.....Elyne Yzelle
Esme.....Helen Doty

"Elsie" is a light show, with a bubble plot, frothy costumes and gentle comedy. Although "Elsie" is the leading lady in the play, an ex-musical comedy leading lady at that, it is to Luella Gear and Stanley Ridges that the principal honors go. Most of these honors are piled up in a song "Baby Bunting" that in itself is nothing, but is made into something quaint, cute, charming and altogether remarkable by the verve, zest, and enthusiasm these two performers give it. To our mind "Baby Bunting" is fifty per cent of the show.

Of course the author has given "Elsie" a plot. Not enough of a plot, it is true, to keep it out of the musical comedy class, but a plot nevertheless. Harry Hammond, the lily of the valley type, becomes infatuated, eloped with "Elsie," a musical comedy favorite, his proud parents learning of the catastrophe through the dailies. The entire family are furious. Harry unwisely brings the wife home. The family vow to get rid of her and Fred Blakely, fiance of Margery Hammond, tells them the best way to do this is to keep her with them, surround her with men, and send Harry away, trusting to the call of the stage to make her kick over the traces and get a divorce. The plan fails inasmuch as all the men of the household, from the austere Hammond to the gay Blakely and henpecked Alfie Westford fall for "Elsie" like a ton of bricks and from the female contingent anxious to get rid of her even to the extent of countenancing her marriage to Harry. Of course it works out all right in the third act and the curtain goes down on a happy family with the chorus girl friends of "Elsie" draping themselves over the furniture of the Hammond home just as if they didn't know that the chorus girls don't hang around much with their stage principals off-stage.

Maude Turner Gordon works well in the part of Mrs. Philip Hammond and Frederic Burt does well with the part of her husband. Marguerite Zender, as "Elsie" has what is known as a "cute" part, but manages to sing nicely, and Vinton Freedley plays Harry Hammond in correct musical comedy style. But Luella Gear, somehow reminiscent of Charlotte Greenwood, but but a good deal of originality, walks away with the show, ably assisted and abetted by Stanley Ridges. Layman and Kling do a fine whirlwind dance but the chorus work is neat but negligible.

Outside of "Baby Bunting" the songs we liked best were "Honeymoon Home," "Two Lips Are Rosy," and "One Day in May." There are sixteen musical numbers in all, most of them tuneful but none of them "different."

Oakes and De Lour joined the cast of "Minnie and Me," starring Mitzi, in Stamford last week.

DREW ASSISTING IN DIRECTING

John Drew was called in by Augustus Thomas, executive secretary of the Producing Managers' Association, on Monday to assist Robert Milton in the directing and staging of "As You Like It," the first offering of the National American Theatre, which is being sponsored by the Producing Managers' Association.

"IF WINTER COMES," FAMOUS NOVEL, MAKES ENTERTAINING SHOW

"IF WINTER COMES," by A. M. S. Hutchinson and D. McDonald Hastings, produced at the Gaiety Theatre by Charles Dillingham, on Monday evening, April 2.

CAST

Mrs. Sabre.....Mable Terry-Lewis
Rebecca Jinks.....Gladys Burgess
Major Miller.....Eehlin Gayer
Rev. Sebastian Fortune.....Howard Merrill
Mr. Twyning.....Edgar Kraus
Mark Sabre.....Cyril Maude
Harrold Twyning.....Boyd Clark
Effie Bright.....Peggy Rush
Mr. Bright.....Edmund Gurney
Lady Tybar.....Lydia Bilbrooke
Sarah Jinks.....Mary Cameron
A Coroner.....F. Gatesby Bell
A Solicitor.....Herbert Ranson
A Chemist.....George Tawde
Coroner's Officer.....Frank Howson
A Girl Clerk.....Eva McKeberta

Cyril Maude, undoubtedly best remembered by American audiences for his "Grumpy" of a past decade, was restored to the metropolitan "boards" at the Gaiety Theatre last Monday evening as the central character of "If Winter Comes," a dramatization of the widely read novel. From the outset it may well be said that Maude's portrait of Mark Sabre is effectual and will do much to restore the popular star to the high esteem of the better class of American playgoers precipitated by his remarkable "Grumpy."

A dissertation or comparison of Maude in both roles is quite inviting and tempting, but as it would consume much space, we shall pass on to the merits of the later performance.

In adapting the story for the stage much of the novel has been dispensed with and in several instances the homely touches have given way to situations purely theatrical. Nevertheless, the play makes great entertainment and should enjoy a popular vogue.

It begins just after Mark Sabre enlists for battle and represents him in his sunnier mood. It entirely obliterates any suggestion of the namby-pamby samaritan with a penchant for bungling affairs, but rather puts him forth as a jovial old scout, having a jolly time of it while serving his crown and country.

Later he is revealed within the home circle as the protector of a young woman who has loved too well. His interest is misconstrued by the wife, who is backed up by the father of the girl, the meeting that Sabre is the man in the case. After a succession of turbulent scenes the wife leaves him. The innocent and, by all, yet determined to offer shelter to the young woman. The latter appreciating his position embraces suicide to solve the problem. But instead, he is accused of the crime.

However, everything is ironed out before the final curtain. The identity of the betrayer is made known, but shielded by Sabre inasmuch as the youth gave his life to his flag on the battlefield. His wife returns and sees him in a new light. The curtain descends with both planning a bright future with each other.

Cyril Maude's performance of Sabre was superb. Others who acquitted themselves admirably well were Mabel Terry-Lewis, Peggy Rush, Boyd Clark and Echlin Gayer.

Ryan and Inness are now playing the Keith Canadian time.

Grace Edler and her revue opened in New York last week.

Harry Downing opened for a repeat tour of the Pantages Circuit last week.

Carroll and Gorman have re-united and will open on the Poli time shortly.

Pat Moriarty arrived in New York last week after touring the Middle West.

Cardo and Noll opened in the South last week for a tour of the Loew Circuit.

Arthur Shields is back in New York, having completed a tour of the Pantages Circuit.

Frank and Ethel Carmen are mourning the loss of their mother who died last week.

Olive Hill has been engaged to appear in a Chicago cabaret revue for four weeks.

Mary Brandon Kline and Sammy Jr., will sail April 14 on the *Homeric* for a pleasure tour.

Wyzley Byrch has been signed for the Dayton Stock Company which opens next week.

Mulroy, McNeece and Ridge have joined the cast of Irene Castle's Fashion Show.

Tommy Gordon is to be seen in the juvenile role of a Broadway prodnction shortly.

Taylor, Macy and Hawks are playing the first run motion picture houses in the Middle West.

Shep Waldman will be seen in a new act shortly, his brother Ted having rejoined Eva Tanguay.

Challis and Lambert are now appearing at the Pekin Cafe, in Philadelphia, where they are featured.

Bert Gordon and Gene Ford have combined their act again, after being split for several weeks.

Eddie Russell has been engaged for "The Rise of Rosie O'Reilly," the new George M. Cohan show.

Solly Joyce, Fred Hayden and Jack Holt have combined in a new act called "The Three Senators."

Sophie Miller, songstress, opened with the new revue at the Moulin Rouge, Chicago, last week.

Bud Bernie will open with an orchestra this week, presented under the direction of his brother Ben.

Arthur Houston has been signed for a prominent role in "The Lure," which is being revived for the road.

Eddie O'Rourke and Dan Downing have been routed over the Pantages Circuit and will open on April 9th.

Ann Robinson has joined the cast of "Go-Go," the John Cort musical show at Daly's Sixty-third Street Theatre.

Florence Verdon is appearing in Gordon Wilson's new production act, which has been routed over the Loew time.

Lucille Monroe is reviving her former "Cranberries" vehicle, and has already engaged Ed Race as a member of the cast.

Marjorie Logan has replaced Helen Devlin in the Ingénue role of "Greenwich Village Scandals," now in rehearsal.

ABOUT YOU! AND YOU!! AND YOU!!!

Collette Blein has been added to the cast of the vaudeville act, "Shadows," having joined it at the Jefferson this week.

Hoffman Sisters, formerly of vaudeville, have been added to Harry Walker's Revue at the Beaux Arts, Atlantic City.

Dave Thursdy will sail for England on May 15th, by which time he will have completed a tour of the Loew Circuit.

Thomas Butler and Frances Atwell, both attached to B. S. Moss's Franklin Theatre staff, were married last Monday, April 3.

May Yohe gave a luncheon party at the National Vaudeville Artists Club last week in honor of her return to vaudeville.

Billy Arnold is preparing a new spring edition of "So This Is Paris," for the Moulin Rouge, New York. It will open in two weeks.

Thelma Carleton has just closed a four weeks' engagement at the Palais Royal, Buffalo, where she was booked by Billy Curtis.

Noodles Fagan has recovered from the bronchial attack which kept him confined to his bed in San Francisco for three weeks.

Harry L. Cooper, who is assisted in his act by Rae Chandler and Fred Picker has been routed over the Keith New England time.

Abe Brin, Eastern press representative for the Orpheum Circuit, was confined to his home with an attack of grippe last week.

Marion Sunshine has been engaged for the cast of "Lily of the Valley," which Arthur Hammerstein will place in rehearsal July 26.

Mildred Holliday, the Stewart Sisters and Andre and Armande have been added to Harry Walker's unit at Bongiovanni's, Pittsburgh.

The Marvelous Millers have just closed a four weeks' engagemcnt at the Nixon Cafe, Pittsburgh, where they were booked by Billy Curtis.

Helen Devlin has withdrawn from the cast of "Greenwich Village Scandals" and is planning to return to vaudeville in a new production act.

Corinne Muer, formerly in vaudeville with Frank Gillen, is preparing a new singing act which she will do as a single, opening in a week or two.

Johnny Collins, Keith booker, and assistant to W. Dayton Wegerarth, was confined to his home for several days last week with an attack of "flu."

Whitford Kane has succeeded Louis Calvert in "R. U. R.," which Harry Frazee has taken over from the Theatre Guild and is now offering on tour.

Eula Condon, wife of Glenn Condon, editor of the Vandeville News, returned to New York after visiting her folks in Oklahoma for the past few months.

Sheila Terry and her husband, Roy Sedley, will begin a tour of the Keith eastern houses in their little production, "May and December," this week.

Billy Kond is assembling a new revue for The Mill, Greenwich Village. The piece is called "Good Times" and will be interpreted by six principals and a chorus of twelve girls.

Abe Levy, general manager for the Sam H. Harris interests returned last week from a seven-week sojourn at Palm Springs, Cal., where he went for recuperation purposes.

Lew Fitzgibbons, brother of Bert, and Joe Daniels, actor and columnist, have written a new song called "Why Must My Pal Grow Old?" which is being featured by several acts.

Victor Saville, president of the Saville Producing Company of England was in New York last week to purchase moving picture stars for his company's next production.

Dora Duby, whose dancing has provided the neccssary "kick" for more than one vaudeville "flash," is now the featured dancer in the revue at the Beaux Arts, Philadelphia.

"Babe" Nasworthy has closed an engagement of twenty weeks at the Beaux Arts, New York, and has opened with the Harry Walker unit at the Richmond, Richmond, Va.

May Henderson and Ruby Kramer have formed a vaudeville alliance and are rehearsing a new act, entitled "The Tryout," which they will shortly reveal in the Proctor houses.

William Fox and Jack W. Loeb, his business associate and general manager of the Fox Vaudeville Booking offices, returned from a six weeks' sojourn at Augusta, Georgia, last Monday.

Benny Leonard, champion lightweight, who has left the cast of "The Dancing Girl," at the Winter Garden is next season to star in a pugilistic comedy-drama called "The Champ."

Bessie Barriscale has interrupted her vaudeville tour to begin rehearsals for a new comedy, without title, by Howard Hickman. The piece will have a preliminary Spring showing in New Orleans.

Arthur Byron has been added to the cast which will appear in support of Irene Fenwick in "Chivalry," which is being produced by Joseph Shea and which is scheduled to open in Atlantic City, April 23.

Arvid Paulson will shortly be seen in "The Law of Love," an American translation of the Swedish play, "A Mother," which is to be done for a series of matinee performances at the Morosco Theatre.

Elizabeth Brown and Paul Yocum have supplanted Cortez and Peggy in the dance episode of "The Masked Woman," the latter preferring to remain in town with "Wildflower," at the Casino.

Grace Anderson, who has been identified with a number of successful motion picture enterprises, has joined forces with Chamberlain Brown and will handle all of the motion picture casting out of that office.

William Faversham is busying himself with the completion of plans for several productions he is to make next season. He has opened a New York office and has engaged Edward Vroom as his general manager.

Frank S. Richardson has been appointed auditor for the Melbourne-Arden Productions, Inc. Richardson has been connected with the stage for several years bnt never in the business branch of the profession.

Eldon Raymond McKee, known in pictures as Raymond McKee, and Miss Marguerite Courtot were married last week at the Little Church Around the Corner. Both are appearing in the picture "Down to the Sea in Ships."

Lynne Overman and Le Roy Clemens have completed a new comedy, "After the Rain," which is to be tried out by the Marshall Players at the Lyceum Theatre, Baltimore, next month.

Remo, who closed last week in "The Dancing Girl" at the Winter Garden, and Mary Washburn, are rehearsing a new singing act for vaudeville in which they will open on the Keith time shortly. The act is being staged in novelty style.

Murray Bennett has replaced Tom Douglas in the Lewis and Gordon vaudeville act, "When Love Is Young," the latter having departed for London to play the title role in the London production of "Merton of the Movies."

Rose Adelle, who has been appearing in the Willard Mack playlet, "The Bear Cat," being presented in vaudeville by Fred C. Hagan and Company, fell and broke her arm last week and is confined to her room in the Hotel Judson.

Grace Arlington, who appeared on tour in the prima donna role of the musical play, "Little Miss Daisy," has effected an arrangement whereby she has acquired the rights of the piece and will condense it for vaudeville purposes.

James D. Barton, who exchanges American artists for Oriental artists and vice versa, has just returned from the Orient with a group of playlets. The playlets will be adapted and offered here for a series of special matinees.

Alexander Oumansky has been loaned by Messmore Kendall of the Capitol Theatre to the American National Theatre for the purpose of staging the dances in "As You Desire It," which opens at Poli's Theatre, Washington next Monday.

Frank Martens returned from Easton, Pa., last week and was more than sanguine over the prospects of his new play, "Gabette," which made its initial bow there last Monday night. Martens wrote the piece in collaboration with Sidney Lazarus.

Walter Brooks, who staged the dances in "Go-Go" and "Elsie," has been selected to stage the numbers for "My Gal Sal," a summer song show announced for next month by the Melbourne-Arden Productions, Inc. He is now at work on "How Come."

Edward Justus Mayer has resigned the position of general publicity representative for the Arthur Hopkins enterprises to take over the publicity reins for Mack Hilliard, Inc. Dave Wallace, assistant to Mayer was promoted to his position in the Hopkins office.

Hugh Grady, general manager of the Arthur Hammerstein attractions, who was recently operated npon at the Lenox Hill hospital for an attack of appendicitis left the institution for Atlantic City last Friday, where he will spend the next four weeks recuperating.

Marguerita Sylva, well known in musical comedy and the concert stage, is planning to return to Broadway next season in a new comedy, with songs. This will be Miss Sylva's first appearance on the legitimate stage in several months, during which time she has been on a concert tour.

H. M. Arden, managing director of the Melbourne-Arden Productions, Inc., spent the week-end holiday in Atlantic City last week, dividing his time between promenading the boardwalk and digesting the revised script of "In the Balance," which is to be the first production of the firm. He returned on Monday and began selecting the cast.

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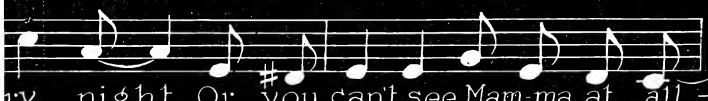
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COMPOSERS' SOCIETY PREPARES TO FILE SUIT AGAINST RADIO CO.

Test Case to Determine Legal Rights of Music Copyright Owners to Collect Royalties or Fees From Broadcasting Stations to be Filed This Week

The long-expected test suit looked forward to by both sides of the radio station license question may be started next week when the American Society of Composers, Authors and Publishers ask for an injunction restraining one of the large local hotels and the largest broadcasting station in the East from sending out music, the copyright of which is controlled by the society. The suits for injunction may possibly be started against the Hotel Pennsylvania, the Vincent Lopez Orchestra playing there, and the Westinghouse broadcasting station, WJZ, at Newark, New Jersey, through which medium the Lopez orchestra has been relaying and sending out music belonging to the society.

J. C. Rosenthal, general manager of the A. S. C., A. & P., has written to the hotel owners and Vincent Lopez, requesting them to refrain from broadcasting the society's music for profit, as the license issued to the hotel limited the playing of certain music in the hotel only. "Promiscuous broadcasting" said Mr. Rosenthal "of the society's music must stop" is the edict and if the request in the letters is not complied with injunctions will be sought to restrain the offenders.

The concensus of opinion is that the average radio station will welcome the test case, as matters must come to a head sometime and free, broadcasted music cannot continue forever. As it stands now, the radio stations are in the position of one giving something for nothing, in a way, and it must come to a halt sooner or later.

That radio concerts are hurting composers, authors and publishers in many ways is without question, according to Mr. Rosenthal who quoted a recent statement sent out by a Chicago station to the effect that radio concerts were rapidly replacing phonographs and records. As a matter of fact, statistics compiled regarding phongraph record sales in radio cities such as Detroit, Philadelphia and other places where wireless concerts are plentiful, show a decrease in record sales of 20 per cent since the radio craze has been in vogue.

The letter sent by the society to the Hotel Pennsylvania follows: "The Westinghouse Electric & Manufacturing Company, holds no license from this Society to broadcast copyrighted music belonging to our members.

"We note that the program for Tuesday, April 3, 1923, at 7:30 P. M., included 'Dance Music,' rendered by the Vincent Lopez Redcap Orchestra, and we are informed the music is performed at your hotel and by arrangement with the Westinghouse Electric & Manufacturing Company to broadcast through their station.

"The license granted to your establishment to your hotel and we hereby notify you that any arrangement whereby the composition of our members are broadcasted from your hotel, must be terminated at once."

The above communication is signed by J. C. Rosenthal as general manager of the A. S. C., A. & P., as well as the following letter sent to Vincent Lopez: "Enclosed herewith you will find copy of a communication which we have this day forwarded to the Hotel Pennsylvania relative to the broadcasting of copyrighted musical compositions through the Westinghouse Electric & Manufacturing Company.

"You will also find a list of the members of this Society whose works are restricted against public performance for profit, at or by any broadcasting station which does not secure our license.

"If you will telephone our office upon receipt of this communication, I will be pleased to explain to you in detail the position of this society."

FEIST GIVES WRITERS $1,000

Leo Feist donated $1,000 to The Songwriters, the organization formerly called the Composers and Lyric Writers League, the money to go toward the erection of the proposed $100,000 clubhouse to be used as a home, etc., for song writers.

Announcement of the donation was made at the weekly get together affair of The Songwriters held at Keene's Chop House every Wednesday evening. A committee is arranging a series of benefit performances in order to raise the money needed for the clubhouse.

PEASE DIVORCE, SUITS DISMISSED

WHITE PLAINS, April 9.—Supreme Court Justice Morschauser dismissed last week a suit and counter suit for divorce brought respectively by Mrs. Louise Pease, of Yonkers, and Harry Pease, her husband, the songwriter.

The Judge in dismissing the suits said that the truth of the charges on each side was obscured. The Pease case has been in the courts for nearly a year. Each charged the other with infidelity.

GRAFF AND GRANT WRITING SHOW

Geo. Graff, Jr., and Bert Grant are collaborating on the book lyrics and music of a new musical comedy which they expect to have ready in time for production this summer. The work is being done along intimate lines.

RADIO TO BAR COPYRIGHTED TUNES

The Radio Corporation of America and the Westinghouse Electric and Manufacturing Company issued a statement on Monday night that because of the objection raised by an organization representing authors and publishers of copyrighted music, all such music will hereafter be eliminated from the programs of the WJZ radio broadcasting station in Newark, operated by these two companies.

The statement points out that although the station gives free performances and makes no charge to the vocal and instrumental artists who participate in the programs, conditions under which permission to use copyrighted music could be obtained would involve a considerable addition to the heavy expense under which the station is operated. Therefore the copyrighted music will be eliminated, but the station says that it will continue its broadcasting activities as heretofore, devising the best programs possible.

PUBLISHING MUSIC IN HOLLYWOOD

Hollywood, Cal., now boasts of a popular music publishing firm, the Veritas Publishing Company, whose first publication is entitled "Just Like a Woman," which is making considerable headway on the Coast.

BARKER IS MILLS BOSTON MGR.

Billy Barker is now in charge of the Boston office of Jack Mills, Inc., replacing Vincent Marquise.

A. J. STASNY IS DEAD

A. J. Stasny, music publisher, died suddenly at his home in New York early Monday morning. Mr. Stasny had been ill but a short time, suffering first from influenza, from which he believed he had recovered, and, going back to business, again was taken ill. The second attack was inflamatory rheumatism, which confined him in the house for several days. He was recovering rapidly, however, and on Saturday believed he would be well enough to return to business. He was taken with a severe heart attack on Monday morning, from which he did not recover.

Mr. Stasny was well-known both in this country and abroad, having about two years ago, in addition to his New York publishing house, established offices in London. Mrs. Stasny is now in England in charge of the offices, while her late husband was back home in New York.

Mr. Stasny was well known throughout the entire industry, had a large acquaintance among writers, publishers and dealers the country over. He had a pleasing personality, was well liked and had innumerable friends.

CLARKE AND LESLIE START

Grant Clarke and Edgar Leslie, who withdrew last week from the firm of Stark & Cowan, opened offices Monday in the Hilton Building under the name of Clarke & Leslie Songs, Inc., with Sidney Caine as general manager. They will engage in a general music publishing business.

Other members of the staff include: Frank Marvin, head of the band and orchestra department; Harry Warren, professional department, and others, among them being a professional manager whose name will be announced next week.

The catalogue of the new concern for the present is composed of "Now That I Need You, You're Gone," by Clarke, Leslie and Joseph Meyer, which will be the plug number, and "Page Paderewski," a novelty instrumental number by Pete Wendling, Joe Samuels and Larry Briers. A new comedy song by Clarke and Leslie will be put out shortly.

NEW COMPOSERS' SOCIETY STARTS

In order to further the production of modern music, a Society is being incorporated under the name of "League of Composers." A series of concerts are planned for the season of 1923-1924 at the Klaw Theatre, devoted to the work of modern composers of various nations.

An executive committee of five composers will handle the business for the League and the concerts given will be in a subscribers series. Lectures will be offered to subscribers by musicians, scholars and critics. The committee is composed of Leo Ornstein, Gruenberg, Lazare Saminiski, Emerson Whithorne, and Arthur Bliss, the English composer who is coming to the United States for a prolonged stay.

An advisory committee of composers, musicians and laymen is being formed by the board of directors. Affiliations have been estatblished with eminent musicians abroad who will facilitate the exchange of manuscripts and appear as guests at the concerts and lectures.

WBAV TAKES OUT LICENSE

Erner & Hopkins, operators of radio broadcasting station WBAV, Columbus, Ohio, have taken out a license from the American Society of Composers, Authors and Publishers, the fee being $200 per year. This is the second station to take out a license, in each case music being used on the program being only incidental to the other subjects.

NEW FEIST CINCINNATI OFFICE

The Leo Feist, Inc., offices here have been moved from No. 111 East Sixth street to Nos. 707-708 Lyric Theater Building.

"SWANEE MOON" SUIT DECIDED

The United States Circuit Court of Appeals upheld the decision of the lower courts and denied the motion for a preliminary injunction asked for by Edward B. Marks, in his suit brought against Leo Feist, Inc., on the grounds that the song "Swanee River Moon" infringed upon a composition entitled "Wedding Dance Waltz," copyrighted in 1905. Expert testimony proved that there was no similarity in the two compositions if "Swanee River Moon" was played as written, the rhythm and accent being different, in the five or six bars alleged to constitute the infringement. A musical composition entitled "Cora Waltz" was exhibited, published before the Marks composition, which contained several bars of music similar to the latter, and Circuit Judges Hough, Rogers and Manton further decided that the use of six similar bars when used in a composition of four hundred and fifty bars was permissible.

The suit for infringement of copyright was brought by Edward B. Marks in March, 1922, in the United States District Court, which refused to issue a preliminary injunction on the grounds of six bars of similarity being in the defendant's composition, several months after "Swanee River Moon" had had considerable success. The decision written by Circuit Judge Manton follows in part:

". . . The appellant's composition comprises four hundred and fifty bars of music and he points out that six bars of this are infringed upon by the appellee's comparison. They are found in the chorus. The composer of 'Swanee River Moon' swears that he never knew of the composition entitled 'Wedding Dance Waltz' and never heard it played until October, 1922. Appellee has submitted another composition written and published long prior to 'Wedding Dance Waltz' and that, too, has an entire identity in at least four bars which are found in both appellant's and appellee's music. . . .

". . . must establish that the appellee had actually copied or pirated the composition, not merely while ignorant but after knowledge of the previous composition. Musical signs available for combinations are about thirteen in number. They are tones produced by striking in succession white and black keys as they are found on the keyboard of the piano . . . in a popular song . . . combinations of tones limited to the range of ordinary voice and skill of player. . . . Necessarily, within these limits, there will be found some similarity of tone succession.

". . . some of the bars in the 'Wedding Dance Waltz' are duplicates of four bars of the 'Cora Waltz' published before appellant's composition. To constitute an infringement . . . it would be necessary to find a substantial copying of a substantial and material part of it. The right granted . . . by copyright . . . does not exclude the appellee from the use of six similar bars when used in a composition of four hundred and fifty bars."

Francis Gilbert, of Gilbert & Gilbert, represented Leo Feist, Inc., and O. Ellery Edwards was attorney for E. B. Marks.

LETTER FINDS BETTY

The fame of little Betty Gulick, the ten-year-old writer of "My Mother's Lullaby," published by the Triangle Music Publishing Company, has travel so far and so extensively that a letter mailed to her from Denmark, bearing the address, "Miss Betty Gulick, U. S. A.," dated March 15, was delivered to her without the loss of a single day. The address was supplied by the post office, which had 110,000,000 people living in the United States to pick it out of. Evidently one of the clerks in the post office had read one of the many stories printed in the newspapers about Betty. In fact, it was a story printed in the Danish *Illustrated Family Journal*, in Denmark, which was responsible for the letter.

BURLESQUE

COL. CIRCUIT CLOSES ON APRIL 16

EXTRA TIME DATES GIVEN

The closing of all shows on the Columbia Circuit for the season 1922-1923 is given below. This includes the extra time as well as the shows that close before the end of the regular season. The closing date of the regular season is the week of April 16th.

The "Bon Tons" will take up the Reeves' Show time after Montreal.

The extra time for this show will be the Columbia, New York, week of April 23.

Casino, Brooklyn, the week of April 30 and Miner's Empire week of May 7th.

Sliding Billy Watson will have one week extra time, closing at the Gayety, Buffalo the week of April 23rd.

Stone and Pillard will play the Empire Toledo the week of April 23rd, Gayety, Buffalo, the week of April 30th and Murrig and Seamons, New York, the week of May 7th.

"Chuckles" will play the Gayety, Detroit, the week of April 23.

The "Merry Burlesques" play the Star and Garter, Chicago, the week of April 23 and the Gayety, Detroit, week of April 30th.

"Talk of the Town" plays the Columbia, Chicago, week of April 23, Star and Garter, Chicago, week of April 30th, Gayety, Detroit, week of May 7, and the Gayety, Buffalo, the week of May 14th.

"Maids of America" will close at the Gayety, Kansas City, on Saturday night, April 28th.

Mollie Williams Show will close at the Gayety, St. Louis, on Saturday night, April 28th.

Harry Hastings' "Knick Knacks" lay off the week of April 23rd; play the Gayety, St. Louis, the week of April 30th, Star and Garter, Chicago, the week of May 7th and the Gayety, Detroit, the week of May 14th.

"Rockets" play the Olympic, Cincinnati, the week of April 23rd, lay off the week of April 30th and close at the Gayety, St. Louis, the week of May 7th.

Dave Marion Show closes its regular season at the Colonial, Cleveland, the week of April 23rd.

"Broadway Brevities" close at the Gayety, Pittsburgh, on Saturday night, April 28th.

"Follies of the Day" play the Gayety, Washington, week of April 23, Gayety, Pittsburgh, week of April 30th and open for a Summer "run" at the Gayety, Boston, April 7th.

The "Mimic World" play the Palace, Baltimore, week of April 23, the Gayety, Washington, the week of April 30, the Empire, Brooklyn, the week of May 7th and Miner's Empire, Newark, the week of May 14.

"Let's Go" play the Casino, Philadelphia, the week of April 23rd, Palace, Baltimore, week of April 30th and the Gayety, Washington week of May 7th.

The "Big Jamboree" will close the week of April 23rd at the Empire, Brooklyn.

Jimmy Cooper's Beauty Revue will play the Casino, Brooklyn, week of April 23 and will open at Waldron's Casino, Boston, the week of April 30th for a Summer "run."

"Step on It" will play Miner's, Bronx, the week of April 23 and close at the Yorkville the week of April 30th.

The "Flashlights of 1923" will play Waldron's Casino the week of April

(*Continued on page 25*)

COSTUME CONTRACT PLACED

The costume contract for the Mutual Circuit next season was awarded to the Behrens Costuming Company last week. Bert Bernstein, representing the costuming company, closed the deal. This firm is to supply nine sets of costumes to each chorus girl of every show. It is not known at present just how many shows there will be on the circuit next season, but it is supposed that there will be in the neighborhood of thirty.

In the contract it is stated that the costuming company is to keep the costumes in first-class condition during the season.

HELEN GOULD CLOSES

Helen Gould closed with Jack Reid's "Record Breakers" in Kansas City last Saturday night and left at once for Boston where she will join this week with Billy K. Wells "Bubble Bubble" Company, in place of Annetta Rose as soubrette. Harry Rudder closed the deal.

HOTEL CLERK DEAD

Jimmy Cronin, for many years night clerk at the St. George Hotel, New York, died at his home in Brooklyn, March 30. He had been ill about three months. Cronin was well known to show people as the hotel has been a theatrical headquarters for years.

"HEADS UP" FOR CHICAGO

Morris and Bernard have completed arrangements to book their "Heads Up" company in Chicago, to commence during June 15. They are now negotiating to place "Step Along" with Julius & Max in a New York house to open June 1.

MARTY COLLINS' WIFE DEAD

Louise Millar Collins, wife of Marty Collins, featured comedian of "Lets Go," died at Saratoga, Tuesday, March 27. She had been ill at this health resort since last September. She was twenty-four years of age at the time of her death.

BANK FOR WATSON BLDG.

PATERSON, N. J., April 7.—The National Bank of America has leased the corner store of the new Watson Building. Nearly all the offices in the building have now been leased, which will bring in a yearly rental of over $70,000.

WELLS TO WRITE "BARNEY GOOGLE"

Billy K. Wells will write the book for the "Barney Google" show which is to be staged by Cain, Davenport, Bernstein and Hitchcock next season.

FLAIG TO PRODUCE

CINCINNATI, Ohio, April 7.—Gus Flaig has been engaged to produce burlesque stock for the People's Theatre, this city, for Vail and McGrath. This house opens shortly with the new policy.

DINNER FOR EDDIE SULLIVAN

Eddie Sullivan, treasurer of the Olympic, New York, will be tendered a Beef Steak Dinner at Heidenberg Restaurant, next Tuesday night after the night performance.

KELLY OUT OF SHOW

Lew Kelly closed with the "Big Jamboree" at Miner's Bronx, last Thursday on account of illness. Nat Mortan jumped into the show that night doing his specialty.

WESSON AND EDWARDS IN ACT

Chas. Wesson and Alice Edwards, who are now with the "Big Jamboree," will open in vaudeville on the Delmar time at Norfolk, April 30.

NEW PRODUCERS FOR COLUMBIA CIRCUIT

CLARK & McCULLOUGH, LATEST

Bobby Clark and Paul McCullough are to produce a show on the Columbia Circuit next season, it was learned on good authority Monday.

Clark and McCullough are now with the "Music Box" and they intend staying there, but, according to present arrangements, they will write and arrange a show, which they personally will produce and stage next August for the Columbia Circuit.

In getting this firm as producers the Columbia people have scored a home run hit, in the opinion of those who know. In the past seasons, when in burlesque with the Jean Bedini Shows, Clark and McCullough have been a big success. This is not alone due to the fact that they were great comedians themselves, but they always had wonderful material, for which they were responsible. They not alone wrote it, but they staged all the comedy scenes as well.

They are now looking around for performers for the new show and have their eyes on two comedians who they think will just about fit the bill.

It is not known now what franchise they will have, but it is understood that they will work in conjunction with one of the present franchise holders who will not produce his own show next season.

Herman Gallop will also have a Columbia franchise next season. He has made arrangements to operate the Phil Sheridan franchise next season. This deal was completed last Thursday.

Up to the present time franchises to changes hands are controlled by other producers next season are Barney Gerard, who will operate the Sam A. Scribner franchise running principally under the title of "Keep Smiling"; Eddie Daley, who takes over the other Scribner franchise, now operating as "Big Jamboree"; Henry Dixon will have the Sheriden franchise, which George Jaffe, of Pittsburgh, operated this season under the title of "Step Lively Girls"; Hughey Bernard will operate the late James E. Coppers' franchise, operated this season under the title of "Folly Town," and Clark and McCullough completes the list so far.

CAST CHANGES IN "BUBBLE"

Klara Hendrix, Anette Rose, principals, and Harry Cain, musical director, of Billy K. Wells' "Bubble Bubble" Company, will close with the show this week at the Gayety, Boston. Lucille Harrison opens Saturday night. Jessie Rece opened with this show at the Gayety, in Montreal, last Friday.

HUNTER PUTS OUT "TAB"

Frankie Hunter, featured comedian with the "Big Jamboree", playing the Empire Brooklyn next week, has organized a musical "tab" of fifteen people which will play week stands. Hunter will head the cast. The "tab" will be known as Frank Hunter and his "Girls From Starland."

DOUGLAS AND EARL IN ACT

George Douglas and Leona Earl, who closed recently with the "Step Lively Girls" in Worcester opened this week on the Keith Time in their vaudeville act.

"TOWN FOLLIES" CLOSING

"Town Follies", played Hamilton, O., Sunday and are booked to play Lima the last half of the week, where they will close their season.

"RADIO GIRLS" AT THE COLUMBIA IS FAST, BRIGHT AND CLEVER

Another ex-American Circuit producer has made good on the Columbia Circuit. This time it is none other than that old time showman Sim Williams, who has given the patrons of the big circuit one of the classiest and best novelty shows that has been at the Columbia this season.

Williams calls his show the "Radio Girls" and is featuring Billy Gilbert. The book the programme states is by Tom Howard, special music by Hughy Shubert, the numbers were staged by Solly Fields and the electrical effects by Mayer Harris.

The scenic production and electrical effects are out of the ordinary. The costumes are gorgeous, both those of the principles and those worn by the chorus girls, not alone are they striking in design and color effect but they look like new and its almost the end of the season. One would really think that the show was just opening instead of it being so late in the season, to look at the costumes, this also applies to the scenery. The musical part of the programme is most tuneful.

Billy Gilbert and Bobby Wilson are the fun makers and both are both comedians of no mean ability. Gilbert, a big good natured looking chap is a natural comedian. He needs no makeup to make him funny and he is using but a little. Wilson a clever tramp comedian is extremely amusing. He handles his comedy situations in fine form. He is using a light make-up this season. Wilson can tumble and is a good dancer. These boys work well together.

Alice Carman, a tall attractive young person, proves her ability of putting over a number and gets fine results with all of them. She also does well in the scenes with comedians. Her wardrobe is attractive.

Emma Wilson, the soubrette danced herself easily into favor. Miss Wilson is a pleasing young favorite who possesses a well formed figure. This little lady has several numbers during the show and sells them in a clever fashion. Her dresses are very becoming to her style.

Arlene Johnson, a well formed young girl displayed a pair of shapely limbs in tights on several occasions. She too did very well with her numbers on the several occasions and was good in the scenes.

Warren Fabian made a neat looking straight, while George Collignon, Harry Coutu and Jack Guth played small parts very nicely.

Williams staged a rather different opening than is usually seen in burlesque shows, operated on board on ship, with the lights low, the trio playing stringed instruments and singing.

Miss Carman was decided successful in her specialty. She wore a beautiful gold cloth gown, with shoes, stockings and hat to match. Opening with a song, which she put over in fine style, she finished with a clever eccentric dance. The act was appreciated.

The Melody Three, Guth, Collignon and Guth, offered a musical and singing specialty in one. They played banjo and guitars and played them well. They finished with a song. The act pleased.

There are several real good novelty numbers in the show. The clock number by one of the boys and Miss Wilson was assisted by twelve of the chorus girls, and the Telephone number by Miss Carman and the chorus is another.

A high class act was presented by Cleora, a classical dancer. Miss Cleora appeared in a gorgeous gold case, which she removed before going into her act, showing a magnificent Egyptian costume. Cleora then danced, her offering being an artistic Egyptian dance, which is a classic. The motion of her hands and arms and the grace of her footwork in all her numbers was wonderful. There is nothing suggestive about her act, but instead it is high class art.

Miss Carman and the two of the boys went over well in a singing and musical act.

Bobby and Emma Wilson scored with their specialty, which opened with a song in which to do some dancing. Miss Wilson doing a clever hard shoe dance, with Wilson following with a sort of a shuffle dance done with big comedy shoes. They finished with a song. Its a corking good act and they went over big.

The "Radio Girls" is a bright clever musical show, with pretty girls; handsome costumes and a good cast. The only thing that could be suggested would be a little more low comedy, as the comedians got all they could out of the bits and scenes they had, but the time has come where burlesque audiences like "hoke" and you have to give it to them. However Williams has given them a great show and one that the audience will go out and talk about.

SID.

THE CLIPPER

will be Seventy years old next month and is going to celebrate its Seventieth Anniversary.

One of the events in connection with the celebration will be the publishing of an

Anniversary Number

filled with interesting facts and stories of its long career in the show business.

Advertising space in that issue will be particularly valuable, but the rates will be the same.

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Everybody in the world of theatricals will read it.

NEW ACTS

HUGH HERBERT AND CO.

Theatre—*Franklin.*
Style—*Playlet.*
Time—*Twenty minutes.*
Setting—*In three (special).*

"Solomon's Children" is the name of the new vehicle which Herbert has written for his latest vehicle, succeeding "Mind Your Business," which he did for several years. "Solomon's Children" should last fully as long as the former vehicle, for it has universal appeal, plenty of laughs, and a great finish.

Herbert is supported in this act, by Anita Pam, who appeared in his former act, Ackland Powell, Henry Gurvey and Phyllis Gage. One of the girls is his married daughter, and one of the men, his married son, in the act. The scene is laid at the home of his son-in-law, where the children have prepared a surprise party for Solomon, on his birthday. He has been boarding with a Mrs. Greenbaum since his wife's death and his children's marriage.

All four of the children, express great affection for their Dad and father-in-law, and both couples extend invitations to him to come and live with them. In this offering, by the way, Herbert appears with a grey beard and wig.

He doesn't know just which one's invitation to accept first and is afraid of offending either by accepting the other's. He leaves them alone for a few minutes, while they quarrel as to which couple he should live with. It then appears that both couples are anxious to have him live with them in order to have him help them in their business, for the old man is worth plenty of money. While he is out, a 'phone call comes from his lawyer, telling him that all the money he invested with Rabiner and Company, stock-brokers, has been lost with that firm's failure.

Then the children go into a quarrel over who he should live with again, this time each one demanding that he live with the other. Solomon returns and notices the change in the atmosphere. He accepts each one's invitation, and is stalled by excuses, one being that the room for him isn't quite ready, it needs repapering, the ceiling is falling down, and would not be ready for him to move into for weeks and weeks. The other says the plumbing is bad and that the room would be too cold for him. He is then given the phone message about his money being lost.

He then realizes the cause for the change in their attitudes, and quotes the Talmud, saying "One father can support seventeen children, but seventeen children cannot support one father." The truth of this got a big hand from the audience here. Mrs. Greenbaum, his landlady 'phones to tell him not to worry and that if he needs anything she will be only too happy to aid him, and that his room is always open for him. He throws this up to his children, and then it develops that he had only $700 invested with Rabiner, but is still worth over $100,000. The children try to make up, but he announces that he and Mrs. Greenbaum are to be married.

The entire playlet is very well written and excellently handled by the entire cast.

Herbert's Hebrew character, as has been stated so many times before, is all the more remarkable because of the fact that this Scotchman is not a member of the Jewish race. Yet, his knowledge of the traditions, the habits, and the characteristics of the Children of Isreal is nothing short of marvelous. It seems like rubbing it in to J. C. Rabiner, however, by the use of his name. Yet again, that might be called timely by some people.

G. J. H.

Hal Skelly has been engaged as one of the comics for Arthur Hammerstein's new musical play, "Lily of the Valley."

DANCE GAMBOL

Theatre—*Proctor's 23rd Street.*
Style—*Dance Revue.*
Time—*Fifteen minutes.*
Setting—*Special.*

Two boys and a girl contribute the series of dances which comprise this act. The boys come on for an introductory number, "We Can Dance Our Way Into Her Heart." At the close of the number the girl comes on and they go into a neat precision dance, incorporating some good kicks and acrobatic stuff.

The girl and one of the boys follow with an aeroplane waltz number, improvising it with some clever stuff, after which the other boy returns for a fast solo.

A mammoth vanity case is lowered and the girl hops out in a powder puff costume and puts over a neat toe dance. The boys return for another number, "Where There's A Girl There's A Boy," and follow with a competitive contest in which the boys attempt to out do each other. They showed some stepping that beats anything ever seen in a small-time house and a lot that has been shown in the big-time theatres. The girl returns and the three wind up the offering with a snappy finale.

The act is superbly mounted, costumed in good taste and is sold with a lightning like gusto. It will make a corking "closer" for the small time and with a little polish could get over in the big-time houses.

E. J. B.

MELLETTE SISTERS & CO.

Theatre—*Proctor's Fifth Ave.*
Style—*Dancing.*
Time—*Fifteen minutes.*
Setting—*Special.*

The Mellette Sisters are statuesque blondes, who do a dance revue, with Lew Pollock, the composer, carrying the accompaniments on the piano and doing a couple of solos on his own.

The girls come on, attractively costumed, for a tongue twister song, "Lena's Lips Lisped Lasslessly," which was topped off with a neat double. Pollock followed with a medley of his past and present song successes, with the girls returning for a precision dance set to a waltz tempo. Pollock filled in again with what he said was his latest song, "Vampin' Sal," with the girls returning in Russian costumes for another double dance, which closed the act.

The girls look well, are costumed in good taste, dance in unison and sell everything with a pleasing punch. The offering did well in closing spot, but would undoubtedly do better in an earlier spot of any bill.

E. J. B.

NICK AND GLADYS VERGA

Theatre—*Proctor's 58th Street.*
Style—*"Wop" comedy and singing.*
Time—*Fourteen minutes.*
Setting—*In "one."*

A good small time act which will get laughs in the "pop" houses and should find plenty of work along that type of circuit. The man does "wop" comedy, using mostly released gags for material, which can be best illustrated with one gag about "my uncle is sick," meaning "ankle."

Both sing, in fairly good voices, the man using "Crying For You" as a solo with big results. Some of the talk material is a little too old and should be changed for better lines. The idea used by so many Hebrew comics, that of speaking Yiddish to an audience, is also used by Nick Verga, who speaks Italian instead, much to the delight of the two or three in the average audience who may be able to understand that language, and to the mystification of those who cannot understand what he is talking about. As little of this as possible would improve the act.

G. J. H.

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VAUDEVILLE BILLS For Next W

B. F. KEITH BOOKING EXCHANGE

Week of April 16, 1923

NEW YORK CITY

Palace—Clown Seal—Olsen & Johnsen—Julian Eltinge—Santos & Hayes—Eddie Leonard—Hallen & Russell—Hugo Reisenfeld & Orchestra.

Riverside—Osborne Trio—Bestelli—Harry Jolson—Crafts & Haley—Adelaide & Hughes—Wood & Wyde—Moody & Duncan—Compliments of the Season.

Colonial—Malinda & Dade—Deagon & Mack—Rooney & Bent & Co.—Davis & Pelle.

Royal—Lorner Girls—Ulis & Clark—Moore & Freed—U. S. Leviathan Orchestra—Bill Robinson.

81st Street—De Lyla Alda & Co.—Dorothea Sadlier & Co.—Frawley & Louise—Bloom & Sher—Ann Gray—Henry & Adelaide.

Alhambra—Morton & Glass—Bob Hall—Morgan Dancers—Hartley & Patterson—Wilhat Trio.

Broadway—Pauli & Goss—Just Out of Knickers—Florence Brady—Thornton Flynn & Co.—Harry Burns & Co.—Holmes & Levere.

Jefferson (First Half)—Australian Woodchoppers—Holland & Oden—Flashes. (Second Half)—Horry Stoddard & Band.

Franklin (First Half)—The Diamonds—Haras & Wills. (Second Half)—Levino & Rita.

Regent (First Half)—Hymack—Stoddard & Band. (Second Half)—Ferry Corway—Holland & Oden.

Coliseum (First Half)—Runaway Four—Vincent Lopez & Or. (Second Half)—Manillo Bros.—Mabel Burke & Co.—Brown & Whittaker—Hymack—Byal & Early—Vincent Lopez & Or.

Fordham (First Half)—Man Off the Ice Wagon—Brown & Whittaker—Vadi & Gygi—Leavitt & Lockwood. (Second Half)—Mr. & Mrs. J. Barry—Runaway Four.

Hamilton (First Half)—Byal & Early—Belle Baker. (Second Half)—Booth & Nina—The Diamonds.

BROOKLYN, N. Y.

Orpheum—The Vanderbilts—Williams & Wolfus—Harry & Emma Sharrock—Rome & Gant.

Bushwick—Rube Clifford—Lane & Freeman—Mme. Hermann—Seed & Austin—Ernest R. Ball—Eight Blue Demons—Browne Sisters—Tim & Kitty O'Meara.

Rivera (First Half)—Mabel Burke & Co.—Ferry Corwey—Murray & Oakland—Choy Ling Hee Troupe. (Second Half)—Belle Baker.

Flatbush—Julius Tannen.

Far Rockaway (Second Half)—Choy Ling Hee Troupe—Flashes—Joe Browning—Murray & Oakland.

BALTIMORE, MD.

Maryland—Rae Samuels—Willie Hale & Co.—Lewis & Dody—Wm. C. Dornfield—Thomas E. Shea & Co.—Paul Specht's Band.

BOSTON, MASS.

Keith's—Lime Trio—Millard & Marlin—Harriet Rempel—Healy & Cross—Herbert Clifton—Gretta Ardine—Kay, Hamlin & Kay.

BUFFALO, N. Y.

Shea's—Burke & Derkin—Lonesome Manor—Ventia Gould—D. D. H.—Lopez Band—Rockwell & Fox.

CINCINNATI, OHIO

Keith's—Six Hassens—George Moore & Girls—Rome & Dunn.

CLEVELAND, OHIO

Palace—Four Readings—Helen Stover—Walter C. Kelly—Mabel Ford & Co.

105th Street—Three Lordens—Mrs. Gene Hughes—Jack Osterman—Edwards & Beasley—Ernie & Ernie—McCarthy Sisters.

COLUMBUS, OHIO

Keith's—Leddy & Leddy—Great Johnson—Van Hoven—Elinore & Williams.

DETROIT, MICH.

Temple—Rich Hayes—Miller & Capman—Franklin Charles—Aileen Stanley—McLaughlin & Evans—Phenomenal Players—Creole Fashion Plate—Bevan & Flint—Bader Levelle & Co.

GRAND RAPIDS, MICH.

Empress—Visser & Co.—Trape—The Great Leon—Stone & Hayes—Artie Mehlinger & Co.—Parlor Bedroom & Bath.

INDIANAPOLIS, IND.

Keith's—Lillian & Harry Ziegler—Thank You, Doctor—Princess Radjah—Harriet & Helen Scholder.

LOWELL, MASS.

Keith's—Janet of France—Dress Rehearsal—Howard & White—Al Striker—Rule & O'Brien—Flagherty & Stoning.

MONTREAL, CAN.

Princess (April 15)—Oliver & Olp—Spoor & Parsons—Archie & Gertie Falls—Marino & Martin—Perrone & Oliver—Polly & Oz.

(April 16) — Palermo's Dogs — Harry Mayo — Henry & Moore—Al. K. Hall & Co.—Chic Sale—Stars of the Future—Yvatto Rugal—El Rey Sisters.

PHILADELPHIA, PA.

Keith's—Around the Corner—Watts & Hawley—Kerr & Weston—Ruth Roye.

PITTSBURGH, PA.

Davis—R. & W. Roberts—Vincent O'Donnell—Al Herman—The Duttons—McKay & Ardine.

PORTLAND, ME.

Keith's—Driftwood—Robert Henry Hodge & Co.—LaToys Models—Fenton & Fields—Innes & Ryan—Norwood & Hall.

ROCHESTER, N. Y.

Keith's—McRae & Clegg—Jack Norton & Co.—Wilton Sisters—William Halligan—Senator Ford—Bailey & Cowan—Wayne & Warren—Four Phillips.

SYRACUSE, N. Y.

Keith's—Four Aces—Van & Tyson—The Briants—Al & Fannie Stedman—John B. Hymer—Meehan's Dogs.

TORONTO, ONT.

Shea's—Gautier & Pony—Travers Douglas & Co.—Flo Lewis—Craig Campbell—Juliet—Tom Smith.

WASHINGTON, D. C.

Keith's—Valerie Berger & Co.—Ona Munson & Co.—Pinto & Boyle—Le Paradis Orchestra—Bronson & Edwards.

ORPHEUM CIRCUIT

Week of April 15, 1923

CHICAGO, ILL.

Palace—Mosconi Family—Isham Jones—Johnny Burke—Friscoe—Les Kellors.

State Lake—Olcott & Mary Ann—Carroll & Donn—Dr. Thompson—E. & J. Connelly—Bert Fitzgibbons—Smith & Strong.

DENVER, COLO.

Orpheum—Jessie Busley—Dougal & Leary—Rudell & Dunigan—Ford Dancers—Charlie Wilson—Bricklayers—Lucas & Inez—Irene Franklin.

DES MOINES, IOWA

Orpheum—Aerial Valentines—Frels & Wilson—Davis & Darnell—Carl Francis & Claire—Patsy Shelly & Band.

KANSAS CITY, MO.

Main St.—Dotson—Owen McGiveney—Stars of Yesterday—B. & B. Wheeler—Wm. & Joe Mandel—Frances Williams & Vanessi—Mrs. Rodolph Valentino.

LOS ANGELES, CAL.

Orpheum—Little Cottage—Bath Bros.—Fred Hughes—Harvard, Wynfred & Bruce—Wylie & Hartman—Duncan Sisters—Vera Gordon—La Mont Trio.

Hill St.—Steppe & O'Neil—Four of Us—Coogan & Casey—Lola & Senia—The Cansinos—Cortez Sisters.

MILWAUKEE, WIS.

Palace—Lou Tellegen—Gus Fowler—Patricola—M. & P. Miller—Hurst & Vogt—Billy Dale & Co.—Doree Operalogue.

MINNEAPOLIS, MINN.

Hennepin—Paree & Marguerite—Jack LaVier—Blossom Seeley—Clayton & Edwards—Seattle Harmony Kings—Farnell & Florence—Johnson & Baker.

NEW ORLEANS, LA.

Orpheum—Leo Carrillo—Harry Watson—Powers & Wallace—The Herberts.

OAKLAND, CAL.

Orpheum—Farrell Taylor Co.—Four Camerons—Gena Greene—Sargent & Marvin—Gattison, Jones & Band—Emmy's Pets.

OMAHA, NEB.

Orpheum—Berg & English—Carlisle & Lamal—Harry Holman—Val and Gamble—Stars of Yesterday—Joe Cook—Cressy & Dayne—Alex. Bros. & J. Smith.

PORTLAND, ME.

Orpheum—Henry B. Walthall—Flanigan & Morrison—De Marcos & Sheik Band—Glanville & Sanders—Bronson & Baldwin—Marino & Martin—Althea Lucas—Clara Howard.

SACRAMENTO AND FRESNO

Orpheum—Land of Fantasy—Smith & Barker—Moore & Kendell—Josephine Amoros—Joe Rolley & Co.—Bravo, Michalino & Trujillo.

ST. LOUIS, MO.

Orpheum—Fanny Brice—Circum. Evidence—The Kellors—Chief Canpolican—Stan Stanley—Snow, Columbus & Hector.

SAN FRANCISCO, CAL.

Orpheum—Dance Creations—Max Fisher Band—Haru Onuki—Hal Skelly—The Sheik—Don Valerio Trio—Adler & Ross—Whiting & Burt.

Golden Gate—Houdini—Jean Adair—Wright & Dietrich—Royal Sidneys—Rainbow's End—Edwin George.

SEATTLE, WASH.

Orpheum—Aunt Jemima—Walton & Brant—Dance Fantasy—Ernest Hiatt—Snell & Vernon—Leon Vavara—Wellington Cross—Ames & Winthrop.

SIOUX CITY, IOWA

Orpheum—Pierce & Ryan—Love Sisters—"Marry Me"—Milt Collins—Frank Whitman—Frances Kennedy—Renee, Roberts & Orchestra—Big Jim.

VANCOUVER, B. C.

Orpheum—Mitty & Tillio—Charlie Irwin—Ja Da Three—Toto—Morris & Campbell—McDonald Three—Sylvester Family—Five Lelands.

WINNIPEG, MAN.

Orpheum—Frank McIntyre—Roye & Maye—Tony & Norman—Sylvia Clark—Three White Kuhns—Gordon & Rica—Bobby McLean & Co.

PANTAGES CIRCUIT

Week of April 16, 1923

ST. PAUL, MINN.

Leon & Mitsi—Three Falcons—Callahan & Bliss—Purcella & Ramsay—Juliet Dika—Clay Crouch & Co.

WINNIPEG, MAN.

Laura DeVine—Early & Laight—Harry Seymour—Kraus & White—Frankie & Johnnie—Gautier's Toy Shop.

REGINA AND SASKATOON

Martinelli—Coan & Albert—Klass & Brilliant—Dance Evolutions—Francis Renault—Geo. Mayo.

TRAVEL

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

SPOKANE, WASH.

"Whirl of the World."

SEATTLE, WASH.

Phil. La Toska—Mack & Castleton—Olga Mishka Co.—Charbot Tortoni Co.—Walter Weems—Sir Sheiks of Araby.

VANCOUVER, B. C.

Pasquali Bros.—Dummies—Princton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

BELLINGHAM, WASH.

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

TACAMA, WASH.

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

PORTLAND, ORE.

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Rose & Roma.

TRAVEL

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

SAN FRANCISCO, CAL.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

OAKLAND, CAL.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

LOS ANGELES, CAL.

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

SAN DIEGO, CAL.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

LONG BEACH, CAL.

The Lavollas—Three In a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

SALT LAKE CITY, UTAH

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leone.

OGDEN, UTAH

The Lumars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Untah Masterman.

DENVER, COLO.

Kate & Wiley—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Pelet—Richardson Twins.

COLORADO SPRINGS AND PUEBLO

L. Burkhart Co.—Pierce & Goff—Katner & Reaney—Thalero—Betty & Lou Hart—Major Rhodes.

OMAHA, NEB.

Bobby Lehman—Ward & Dooley—Norton & Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

(Continued on page 26)

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CIRCUS

WIRTH-BLUMENFELD CO. CHANGES

As an aftermath of the difficulties that Wirth and Blumenfeld encountered during the Marine Circus at the 105th Field Artillery Armory recently, Frank Wirth and George Hamid took over the stock and interests that Herman Blumenfeld and Max Lowenstein held in the firm. The amount paid Blumenfeld and Lowenstein together is said to be in the neighborhood of $30,000.

Wirth and Blumenfeld, who were coming to the front as representatives of circus, park and carnival acts, and who had booked engagements for acts which will bring them more than $200,000 this season through Mr. Blumenfeld, made arrangements for the providing of talent for the Marine Circus. When the firm encountered difficulty in obtaining money toward the end of the circus, an attorney was called in by the concern to see if some adjustment could be made so that Wirth and Blumenfeld could get money to pay off the acts they had engaged. The attorney was shown the contract by Harold Content, attorney for Romaine Benjamin and the circus officials. In this paragraph of the contract read that Wirth and Blumenfeld waived all liability as far as others were concerned in the project and assumed responsibility for any liabilities that might accrue through their action. As a result, when suits were made claims against the circus officials, they were referred to Wirth and Blumenfeld, with the result that several suits were filed against the firm.

Frank Wirth and Hamid, who left the details of the project and the handling of the contract and business of the circus to Blumenfeld, when they found out the status of the firm in the matter and that obligations would be thrown upon their shoulders, immediately started negotiations for the taking over of Blumenfeld and Lowenthal's interest in the business. This was accomplished after several days of conference between the parties and Blumenfeld and Lowenthal withdraw from the firm last Thursday.

On the last night of the circus, through Wirth and Blumenfeld threatening not to allow the show to proceed, that evening unless they obtained some money on account, they were given $2,600 at the direction of Attorney Content.

The show was a good one and all that attended seemed to like it.

WALTER L. MAIN CIRCUS OPENS

The Walter L. Main Circus opened the 1923 season at Charlottesville, Va., Saturday, April 7. The circus has one of the best programs that they have ever presented and May Wirth with Phil and the Wirth Family are the feature, along with Andrew Downie's Double Herd of Performing Elephants. J. H. (Doc) Oyler is in charge of the Side Show and has a wonderful line up of attractions, featuring Little Freddie, the Armless Wonder. Jimmie Heron has the Annex Show. Both shows have a brand new line up of banners. The street parade has several new features and is very well dressed. Business was capacity at both performances. The show goes to Staunton, Va., from here and then through West Virginia and Ohio.

HARVEY WITH SELLS-FLOTO

R. M. Harvey, who has been Office Manager and in charge of the advance of the winter Indoor Circus for the Beggs-van-Ballard-Bowers Interests will succeed Ed. C. Warner as General Agent and Traffic Manager of the Sells-Floto Circus. The Sells-Floto Circus opened the 1923 season at the Coliseum, Chicago Apr. 7th, and will close the Chicago engagement April 21st and will jump to Peru, Ind., to open under canvas Monday, April 23rd. Indianapolis, Ind., 24th. Richmond, Ind., 25th, Springfield, O., 26th. Columbus, O., 27th, Newark, O., 28th. Pittsburgh, Pa., April 30th and May 1st.

SPARKS CIRCUS OPENS

MACON, Ga., April 9.—The Sparks Circus opened its season here last Thursday afternoon, both the matinee and evening shows being given for the benefit of local institutions. An unusually large attendance patronized the show, with every indication that good business will continue at subsequent performances.

The Rotation Horses, under the direction of Ernest Clarke, was one of the favorite acts, and are new additions to the Sparks Show, having been recently imported from Germany. Miss Nadia Miller, tight slack artist, doing a variety of dances, etc., was another novelty, and the Japanese act done by Prince Jary Sakato, that of sliding down the rope on his feet, was also highly applauded. Other acts were seen to good advantage.

The animal part of the show this year is one of the best in its history and includes several fast wild animal acts. Steve Batty, recently recovered from a bout with an animal, excels this year in an act that is better than anything he has done in the past.

After leaving here the circus is booked for Columbus, and then to Griffin, before heading north.

RINGLING LEFT A MILLION

MORRISTOWN, N. J., April 9.—T. Ringling, of Ringling brothers, left an estate of close to a million dollars, according to the inventory filed here last week in the Surrogate's office by the administrators of the estate of the dead circus man. Ringling's late home, known as Ringling Park, is in Jefferson Township, Morris County.

A value of $970,424.91 is put upon the personal estate, according to the inventory, the bulk of the real estate not being given. The one-third interest in the Ringling Brothers, Barnum & Bailey Circus, which was owned by the late T. Ringling, is valued at $83,940.

In the inventory is inclnded a detailed valuation of animals in the circus owned in part by the Alfred Ringling Estate. The most expensive animals are the giraffes, valued at $3,000 each. A rhinoceros is valued at $2,000 and a hippopotamus receives a like appraisal. $1,700 apiece is the price put on the elephants.

GREENHAW WITH SELLS-FLOTO

L. B. Greenhaw, who started this season as general agent of Golden Bros.' Trained Wild Animal Circus, is now connected with the Sells-Floto Circus as contracting agent. Mr. Greenhaw was in New York last week with C. W. Finney, the general contracting agent of the show.

POWERS ELEPHANTS FOR VAUDE.

The Powers Elephants, now playing with the Hippodrome show, are booked to play the Palace Theatre, New York, right after the closing of the Big House. The elephants will be featured at one or more amusement parks this Summer.

THE ARLINGTONS RECOVER

Mr. and Mrs. George Arlington, of New York, are again able to be about after being confined to their hotel on account of illness. Their son, Edward Arlington, is kept very busy with his string of hotels in New York City.

THREE CIRCUSES FOR HUNTINGTON

There are three Circuses contracted to play Huntington, W. Va., this week. L. Main Circus, Spark's World Famous Circus, and Patterson Trained Wild Animal and Gentry Bros. Shows Combined.

LEOPARDS ON PAN. TIME

Arthur Hill, manager of Valiceda's Leopards, now playing Pantages time, reports that they have just extended the contract and that the act will play most of the Summer in their different houses.

OUTDOOR EXPOSITIONS

BISTANY BACK FROM PANAMA

Leo Bistany accompanied by Hamid Ben and the rest of his company arrived in New York last Friday from Panama, where the Bistany Shows were engaged for the Panama Exposition this past winter. The Leo Bistany Shows will open the season at Buffalo, N. Y. Mr. Bistany has leased the Rides and Shows of A. Pohill of Beacon, N. Y.

"IT" IS BIG NOVELTY

"IT" Exhibition Co. of New York are offering one of the greatest novelties ever invented for a pit show. "IT" is a paper Mache figure of King Tut. IT talks to you and answers any question you care to ask it. It is strictly a mechanical device and is not controlled with a person concealed inside. The figure is easily opened to show that it is empty.

DERBY GAMES IN PARKS

The Kentucky Derby Co. of New York will have as usual several of their games of Skill including the new game Puzzle in several Parks and around New York. The Kentucky Derby is now operated in practically every Amusement Park in the United States and Canada, besides those in Foreign countries.

TEN SHOWS OPEN IN N. Y.

There are no less than ten exposition shows opening here in and around New York that are only carrying rides and concessions. No show will be carried and several similar ones will be playing in and around Boston, Philadelphia and Baltimore.

WESTCHESTER SHOW AT YONKERS

The Westchester Amusement Co. opened their season at Yonkers, N. Y., Apr. 6th, and will play at Yonkers most of the Summer, as they have contracted to play under several different auspices in different parts of the city.

MORRIS UNGER IN N. Y.

Morris Unger, of the Unger Construction Co., of Pittsburgh, Pa., builders of rides and shows for parks and expositions, is in New York on business for his company. Mr. Unger reports that their factory is very busy turning out their Spring orders.

BERNARDI SHOWS OPENING

Jack Carr, general agent of the Bernardi Greater Shows, is now in New York. The show opens Pottsburg, Va., April 14, May 19th to 26th at the Newark Armory.

FASHION SHOW FOR NEWARK

John F. Holloran & Co. of New York are putting on a Fashion Show and Bazaar for the Shalam Temple, Newark, N. J. May 19th to 26th at the Newark Armory.

BERNARDI IN NEW YORK

Fleece Bernardi, manager of the Dominion Exposition Shows was in New York last week. He is making his headquarters at Chicago.

ACME SHOWS OPEN

Heller's Acme Shows opened the season at West New York, N. J., Saturday, April 7, and will play that location until April 21.

BECK BACK FROM CUBA

Louie Beck, one time press agent of the Frank C. Bostock Show, has been in Cuba this past Winter with his large collection of snakes. Beck returned to New York last week and is not as yet ready to announce his plans for this season.

LEROY BACK FROM MEXICO

Charles Leroy of Brooklyn has just returned from Mexico where he has been spending the winter. Mr. Leroy will shortly decide whether he will have his Rit shows with an Exposition or a Circus.

GERARD SHOW OPENS

Gerard's Greater Shows opened the season in New York City Saturday, April 7, for three weeks and will then start their tour through New England. This is a fifteen-car show.

WEST SHOWS OPEN

The West Shows opened the 1923 season at Tarboro, N. C., April 7, and are contracted to play the following towns: April 18, Wilson, N. C.; Washington, D. C., April 30.

PERCIVAL BROS. SHOW OPENS

Percival Bros. Circabar, a new exposition show, with six rides and a free act and a good line-up of concessions, opened on the lot in Brooklyn, N. Y., last Saturday, April 7.

ENTERPRISES SHOW OPENING

Edson and Ziegler, Managers of The Theatrical Enterprise Inc., will open at Wallingford, Vt., Apr. 21st, with their rides and Concessions.

FINK IN NEW OFFICE

Louis Fink, manager of the Fink Exposition Shows, has moved his office from New York to Plainfield, N. J., the winter quarters of the Show.

GRUBERG BACK WITH SHOW

Wilbur S. Cherry, after an absence of nearly two years, is back with Rubin Gruberg, as General Agent of the Rubin and Cherry Shows.

CAL. SHOWS OPEN APRIL 23

The California Shows, Anderson and Hall, managers, will open the season at Waltham, Mass., April 23.

CENTURY SHOWS OPENING

The Twentieth Century Shows, H. F. Ketchum, manager, will open the season of 1923 at Cloversville, N. Y., Saturday, April 14.

EXPOSITIONS

Acme Shows, West New York, N. J., Apr. 7th to 21st.

Gerard Exposition Shows, New York City, Apr. 7th to 28th.

Finney Ralph Shows, Brooklyn, N. Y., Apr. 9th to 14th.

Johnny J. Jones Exposition Shows, Washington, D. C., Apr. 9th to 21st.

Percival Bros. Shows, Brooklyn, N. Y., Apr. 7th to 14th.

Taxier Bros. Shows, Brooklyn, N. Y., Apr. 9th to 14th.

Westchester Amusement Co., Yonkers, N. Y., Apr. 7th to 14th.

Williams Bros., No. 1 Shows, Brooklyn, N. Y., Apr. 9th to 14th.

Williams Bros. No. 2 Shows, Brooklyn, N. Y., Apr. 9th. to 14.

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HAS "MADE" OVER 150 CONCESSIONAIRES. WHY NOT YOU?

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CIRCUS IS HAZARDOUS AND UNCERTAIN BUSINESS

The circus is a hazardous and uncertain business, according to John M. Kelley, counsel for the estates of the late Henry and Alfred T. Ringling, and fortunes have been lost in the attempt to keep the big outdoor amusement enterprises going. Names, good-will, reputation, have counted for little in the transfer of circuses, he continued.

The trials of the circus were related by Mr. Kelley in the case of the government assessment of inheritance taxes upon the estates of the Ringlings. Alfred Ringling owned a third interest in the Ringling Brothers & Barnum & Bailey Circus and Henry owned a quarter. Upon such estate the government laid a total tax of $100,000 to $150,000 and the question before the Board of Appeals and Review of the Inheritance Division of the Treasury Department was the value of the "good-will" passed along to the Ringling Brothers and Barnum & Bailey shows.

Mr. Kelley argued that the good-will amounted to little or nothing, because the fortunes of the circus depended upon the genius and foresight of the men who managed it. He called the circus a hazardous business.

"Theatres, baseball and other lines of business with fixed locations are able to go on regularly," Mr. Kelley said. "But the circus can issue no rain check nor hold advance sales. If the day is lost, all is lost that pertains to a given stand.

"The good-will of a bank or a department store is based on long dealing in one community, but every circus that goes out makes its appeal for patronage on the claim of having something new. At best it is an experiment.

"What is commonly accepted as good-will in the circus name of the Ringlings is more correctly interpreted as confidence of the public in their professional ability and skill to present exceptional, clean and dependable entertainment.

"The grinding process of carrying a circus about the country, of building a tented city every day, of rearing it down and transporting it at night, of being prepared to handle vast crowds in unfamiliar places 'twice daily, rain or shine,' decisively and unmistakably determine for every circus owner just how big he can build his show and operate it."

Telling of the growth of the Ringling circus from a small menagerie, Mr. Kelley said that for twenty-five years the brothers barely cleared expenses, but they kept on. Seeking to show the quality of personal genius that makes a circus a success, Mr. Kelley reviewed the history of scores of other circuses. The Gollmar Brothers, cousins of the Ringlings, started a show in 1891, he said, but were never able to build or operate more than a one-train circus. They avoided a failure by retiring after twenty-six years of hard work, he asserted.

The Adam Forepaugh show was never a profitable investment from the time its founder died in 1890 until the Ringlings took it over in 1905, he said. The circus started by Willie Sells in 1900 and operated later under various names was an example, that good-will cannot be passed along as a great asset, said Mr. Kelley.

"Fortunes have been lost in building circuses," he concluded. "Fortunes have been lost in the attempts to keep them going. Name, good-will, reputation, have counted for little in the transfer of circuses. In 100 years it has never figured as an item of any consequence. In a losing game the circus has struggled hard for self-preservation. Name and good-will have been mere incidents."

MAYNES IN WASHINGTON

H. F. Maynes, inventor of the Caterpillar Ride and Bert Earl Ride, operator and concessionaire, were in New York last week for a few days and left for the Johnny J. Jones Exposition Shows, now playing Washington, D. C.

GLICK IN PETERSBURG

William Glick has left New York for Petersburgh, Va., the Winter Quarters of the Greater Bernardi Shows, which open in that town April 17.

DAYLIGHT SAVING STARTS APRIL 29

Daylight saving this year begins at 2 A. M. Sunday, April 29.

The introduction of the daylight saving several years ago brought a yelp from motion picture circles, especially those who run open air shows during the Summer months. The picture men based their grievance upon the claim that the daylight saving program enabled them out of an extra performance, inasmuch as under the time saving program nightfall is delayed until 9 o'clock in the Summer evenings.

The latter have now become accustomed to it and have accepted it. However, in a number of states legislatures have prohibited the daylight saving program by legislation.

The new program, however, will necessitate the readjustment of train time for touring companies and will keep the advance men on the qui vive making the necessary changes in transportation schedules in the various cities that will use the new time system.

SOLLY SHAW WITH BRODY

Solly Shaw, formerly of the vaudeville team of Shaw & Kay, has joined Nat Brody, well known agent with offices at 245 West 47th street. They are booking fifteen vaudeville houses in and around New York. Joe Waldron's "Speedway Girls" have been booked for an indefinite run by the firm at the Rialto Theatre, Lakewood, N. J.

SELLS-FLOTO OPENS BIG

In a wire from Chicago, Saturday, April 7, it stated that the Sells-Floto Circus opened to very good business and that the performance is the finest they have ever presented. The DeRillo Riding Act with seven people and the big Twenty-four White Horse Act were the features.

STANDARD DOING WELL

The World Standard Shows will finish their five weeks engagement at Iquique, Peru, and reports from the show to Frank Hughes say, that they are now doing a very nice business.

HANSHER SHOW OPENS APRIL 28

Hansher Bros.' Attractions will open the 1923 season at Milwaukee, Wis., April 28, and play some very good territory through the Middle West.

MURPHY CO. OPENS

J. F. Murphy Producing Company, with a new idea of outdoor expositions, will start the season of 1923 at Portsmouth, Va., Thursday, April 12.

JOHNSON AND COSTELLO OPENING

R. M. Johnson and M. J. Costello will open this season with their Three Rides and about 15 concessions at Tarrytown, N. Y., about Apr. 28.

RILEY SHOW OPENS APRIL 17

Matthew J. Riley is now at winter quarters of the Matthew J. Riley Shows, getting the Show ready to open April 17, in Trenton, N. J.

KRAUSE IN HOSPITAL

Bennie Krause, who just returned last week from Porto Rico, where his show played this past Winter, underwent a minor operation in a local hospital last week.

MRS. GLICK VISITS HOME

Mrs. William Glick is in Dubois, Pa., with her people, for a short visit before the opening of the Greater Bernardi Shows, of which her husband is one of the owners.

ENDY IN POTTSTOWN

Harry N. Endy, Manager of the Endy Shows, who was in New York last week on business, has returned to winter quarters at Pottstown, Pa.

Alice Fisher and **John Cumberland** will be featured in the cast of "My Aunt From Ypsilanti."

Mr. Musician

You Make Song Hits

So do you, Mr. Actor. What do either one of you get out of it?

A pat on the back—You're a jolly good fellow. You're another Jolson. You've got Lopez or Whiteman licked.

Mr. Congenial Professional—Band & Orchestra Mgr. said so and the *dance goes on.* So does the *plug go on.* So does the *public go on* buying sheet music, records and rolls of the songs that you make popular. No reflection on Mr. Publisher. He's in the business of publishing songs. Somebody has to make them popular.

Gilbert Conceives Co-operative Plan

A short time ago Wolfe Gilbert, the well known music publisher, whose three outstanding hits are "The Natchez," "Robert E. Lee" and "On a Moonlight Night," figured it out this way. As long as you do make songs, why not give you the opportunity to share in the profits?

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Subscription is open at $5.00 per unit, consisting of one share of 8% cumulative preferred stock and one share of common stock in the company. You may subscribe to as little as you wish. The more shares you hold, the better for you. You are limited, however, to not more than twenty units. Better fill out the attached coupon at once. It is already an assured success. Hundreds upon hundreds are already subscribers.

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RAY READ

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This Week, Miner's Empire, Newark.

Next Week, Orpheum, Paterson.

CLIPPER—MARCH 28, 1923

Ray Read to our way of thinking is one of the funniest little tads in burlesque. He is a natural wit and a real funster. His mannerisms and style of delivering his wares is different from others. Read is a fine comedian and all he does is done well. Senna is doing his "bum" comedy role working along the lines he has been doing right along. He and Read work well together.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Gayety, Pittsburgh, 9-14; Colonial, Cleveland, 16-21.

Big Jamboree—Open 9-14; Empire, Brooklyn, 16-21.

Billy Watson Beef Trust—Gayety, Rochester, 9-14; Lyceum, Ithaca, 16; Auburn, 17; Binghamton, 18; Utica, 19-21.

Bon Tons—Gayety, Buffalo, 9-14; Gayety, Rochester, 16-21.

Broadway Brevities—Palace, Baltimore, 9-14; Gayety, Washington, 16-21.

Broadway Flappers—Colonial, Cleveland, 9-14; Empire, Toledo, 16-21.

Bowery Burlesquers—Gayety, Milwaukee, 9-14; Columbia, Chicago, 16-21.

Bubble Bubble—Gayety, Boston, 9-14; Colombia, New York, 16-21.

Cuckles of 1923—Columbia, Chicago, 9-14; Star and Garter, Chicago, 16-21.

Dave Marion's Own Show—Gayety, Washington, 9-14; Gayety, Pittsburgh, 16-21.

Flashlights of 1923—Miner's Bronx, New York, 9-14; Empire, Providence, 16-21.

Follies of the Day—Casino, Philadelphia, 9-14; Palace, Baltimore, 16-21.

Frank Finney Revue—Casino, Boston, 9-14 (close).

Folly Town—Gayety, Kansas City, 9-14 (close).

Giggles—Stone, Binghamton, 11; Colonial, Utica, 12-14; Gayety, Montreal, Can., 16-21.

Greenwich Village Review—Empire, Newark, 9-14; Orpheum, Paterson, 16-21.

Hello Good Times—Gayety, St. Louis, 9-14; Gayety, Kansas City, 16-21.

Hippity Hop—Open 9-14; Hurtig & Seamon's, New York, 16-21.

Jimmy Cooper's Beauty Review—Hurtig & Seamon's, New York, 9-14; open 16-21; Brooklyn, 23-28.

Keep Smiling—Empire, Toronto, Ont., 9-14; Gayety, Buffalo, 16-21.

Knick Knacks—Lyric, Dayton, O., 9-14; Olympic, Cincinnati, 16-21.

Let's Go—Empire, Brooklyn, 9-14; Yorkville, New York, 16-21.

Maids of America—Open 9-14; Gayety, St. Louis, 16-21.

Mimic World—Yorkville, New York, 9-14; Casino, Philadelphia, 16-21.

Mollie Williams' Show—Olympic, Cincinnati, 9-14; open 16-21; Gayety, St. Louis, 23-28.

Radio Girls—Columbia, New York, 9-14; Casino, Brooklyn, 16-21.

Reeve's Show—Gayety, Montreal, Can., 9-14; Casino, Boston, 16-21.

Rockets—Empire, Toledo, O., 9-14; Lyric, Dayton, 16-21.

Step On It—Empire, Providence, 9-14; Gayety, Boston, 16-21.

"Sliding" Billy Watson, Fun Show—Gayety, Detroit, 9-14; Empire, Toronto, 16-21.

Social Maids—Star and Garter, Chicago, 9-14; Empress, Chicago, 16-21.

Talk of the Town—Gayety, Minneapolis, 9-14; Gayety, Milwaukee, 16-21.

Wine, Women and Song—Casino, Brooklyn, 9-14; Empire, Newark, 16-21.

Youthful Follies—Orpheum, Paterson, 9-14; open 16-21; Hurtig & Seamon's, New York, 23-28.

MUTUAL CIRCUIT

Band Box Review—Lyric, Newark, 9-14.
Flappers of 1923—Star, Brooklyn, 9-14.
French Models—Howard, Boston, 9-14.
Girls-a-la-Carte—Garden, Buffalo, 9-14.
Girls from Reno—Gayety, Brooklyn, 9-14.
Girls from Follies—Majestic, Scranton, 9-14.
Hello Jake Girls—Olympic, New York, 9-14.
Jingle Bells—Newburgh, N. Y., 9-11; Poughkeepsie, 12-14.
Jazz Time Review—Open 9-14.
Laffin' Thru 1923—Empire, Hoboken, 9-14.
Kuddlin' Kittens—Broadway, Indianapolis, 9-14.
Midnite Maidens—Majestic, Albany, 9-14.
Miss N. Y., Jr.—Niagara Falls, N. Y., 13-14.
Pat White and His New Jig Shows—Majestic, Wilkes-Barre, 9-14.
Round the Town—Gayety, Louisville, 9-14.
Step Along—Peoples, Cincinnati, 9-14.

BIG BUSINESS IN NEWARK

Joe Marks and his "Youthful Follies" had one of the biggest Mondays this season at Miner's Empire, Newark, last week. The business was big all week for this show.

At the N. V. A. Ball held Thursday night at Paradise Dance Palace in Newark, the members of this company who appeared were Joe Marks, Eddie Cole, Hazel Alger, Kitty Garner, Mae Leonard, Pearl Watson, Lelen Lloyd and Larry Clark.

MARIE GARDEN GOING TO FRANCE

Marie Garden closed last Saturday with the "Sweet Bay Bees" in Scranton and sailed Tuesday on the S. S. *Conte Rosso* for France where she will spend a few months with her parents. She will return to the United States early in August in time to start rehearsals for next season.

JOE FREED'S FATHER DEAD

Leopold Freed, father of Joe Freed, former principal comedian of Billy K. Wells' "Bubble Bubble" Company, died at his home in the Bronx, April 3. Mr. Freed was 61 years of age at the time of his death.

ALICE EDWARDS MARRIES

Charles Wesson, straight man, and Alice Edwards, ingenue, of the "Big Jamboree," were married in Fairhaven, N. J., on Sunday, March 4.

WATSON HAS BIG WEEK

Beef Trust Billy Watson played to over $5,500 Holy Week at the Empire, Toronto, and to over $7,200 at the Gayety, Detroit, the week before.

Watson and his show have been breaking house records since they opened this season.

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CALIFORNIA TRIO

BEN JOSS, HARRY BART, JIM HALL, Managers

This trio is the best all around singing trio in burlesque and has been for years. They are not alone a fine singing trio, but are very valuable in any show, as each one of the boys can play a part. They prove this all through the show. *Sid—Clipper.*

WITH BARNEY GERARD'S FOLLIES OF THE DAY

SMALLEST PRIMA DONNA IN BURLESQUE

GLAD TO GET BACK AGAIN

BETTY WEBER

THE PHONOGRAPH STAR
Burlesque's Best Blues Singer

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JIMMIE COOPER and his "BEAUTY REVUE"
Columbia Circuit

HARRY A. WATSON

JUVENILE STRAIGHT. Barney Gerard's "Follies of the Day"
I can sing, dance, wear clothes and play all parts required for a good juvenile straight.

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DAINTY, DASHING SOUBRETTE

JIMMIE COOPER'S BEAUTY REVUE

HARRY ANDERSON

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EMILY NICE

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"LAUGHIN' THRU," AT THE STAR, BRIGHT AND PLEASING

Manheim and Vail's "Laughin' Thru," which played the Star last week under the title of "Chick Chick Girls," proved a very pleasing entertainment Thursday afternoon. The program states that the show was staged by Al Golden and the numbers by Betty Abbott.

This show has a fine cast of principals and a fast dancing chorus.

George Shelton is the principal comedian, portraying a "tramp." Shelton is a fast worker and a clever little fellow. He works more on the style of Bobby Clark than anyone now in burlesque. He is snappy, witty and amusing. His makeup is clean, but he wears the old misfit clothes.

George Broadhurst is doing a "dope" comedy role. He is very amusing in this part and portrays it well. We liked the style of comedy, however, he did earlier in the season in another show on this circuit.

Paul Ryan, a new man to us, is doing a "Dutch" role and his dialect is good.

Al Golden, who produced the show, is the straight man. Golden is a good talker and has fine control of the English language. He is a classy dresser and wears his clothes well.

Peaches Ponton, an unusually attractive blonde of an ingénue type, delighted the audience with her numbers. She put them over cleverly. She also did nicely in the bits. Miss Ponton displayed pretty costumes.

Betty Abbott, a peppery soubrette, danced herself into favor. She is a very pleasing looking little girl, who has several styles of dancing which she offers during the show. Her numbers all go over and she knows how to work them up. Her dresses are befitting to her style.

Margie Catlin is also doing the soubrette role and covered herself with glory in all she attempted. Miss Catlin is looking younger and better than she has in a long time and her work is worth while. The dresses worn by this young lady are very becoming.

The "French" bit, done by Shelton, Golden and Miss Catlin, went over nicely early in the show.

In the "dope" bit Broadhurst stood out. He was assisted by Golden and Shelton.

"How to Make Love" bit was given by Shelton, Ryan and Mis Ponton and it pleased.

Shelton and Ryan did a specialty in one talking about the "dying" bit.

In the "manager's office" scene, John McCarthy played the legit and did it well. All the principals took part in this scene. Two chorus girls did a sister act and put over a hard shoe dancing specialty. Broadhurst, in his singing and dancing specialty, scored. Betty Abbott went big with her Russian dancing specialty.

"Laughin' Thru" is a good show and one of the best that has been at the Star in some time.

Sid.

Attractions at City Theatres

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BROOKLYN THEATRES

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Ralph Avenue and Broadway
"LET'S GO"
Next Week—BIG JAMBOREE

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Flappers of 1923
Next Week—HELLO, JAKE GIRLS

Gayety Theatre Throop Ave. & Broadway
Girls from Reno
Next Week—LAFFIN' THRU

COL. CIRCUIT CLOSING

(*Continued from page* 19)

23rd and close at Hurtig and Seamon's the week of April 30th.

"Hippity Hop" is at the Empire, Providence, the week of April 23 and closes at the Gayety, Boston, the week of April 30th.

"Greenwich Village Revue" plays Hurtig and Seamons the week of April 23 and closes at Miner's Bronx the week of April 30th.

"Wine, Woman and Song" will be at the Orpheum, Paterson, the week of April 23rd and closes the following week at the Empire, Providence.

The "Radio Girls" play Miner's Empire in Newark the week of April 23rd, Empire, Brooklyn, the week of April 30th and Miner's Bronx the week of May 7th.

"Bubble Bubble" will play the Empire, Brooklyn, the week of April 23 and close at Miner's Newark the week of April 30th.

"Giggles" plays the Gayety, Boston, week of April 23rd, Columbia, New York, week of April 30th and closes at the Casino, Brooklyn, the week of May 7th.

Beef Trust Billy Watson will play the Yorkville, New York, the week of April 23rd and close its season at the Orpheum, Paterson, the week of April 30th.

The shows that will close before the regular season or have already closed are "Keep Smiling," which closes at the Gayety, Buffalo, the week of April 16th.

"Town Scandals" closed at the Star and Garter, Chicago, last Saturday night. "Temptations of 1923" closed at the Gayety, Kansas City, on March 31st.

Jack Reid's "Record Breakers" closed on last Saturday night at the Gayety, Kansas City.

"Folly Town" closes April 14th at the Gayety, Kansas City.

"Hello, Good Times" closes at the Gayety, Kansas City, the week of April 28th.

The "Broadway Flappers" close at the Empire, Toledo, Saturday night, April 21st.

"American Girls" will close at the Colonial, Cleveland, Saturday night, April 21st.

"Step Lively Girls" closed at the Grand Worcester, March 31st.

Frank Finney Revue closes at the Casino, Boston, April 14th.

"Youthful Follies" will close at Hurtig and Seamons, New York, Saturday night, April 21st.

The "Reeves Show" closes at the Gayety, Montreal, Saturday night of this week.

"FOLLIES" RUN UPSETS COMEDIANS

Gallagher and Shean are very much perturbed over the lengthy run of "Ziegfeld Follies" at the New Amsterdam Theatre, as the run has caused them much inconvenience. When they signed a contract with Ziegfeld it was to appear in the "Follies" during its run in New York. They figured at the time that the run would end in December or January at the latest, and they made plans for the early spring which they have not been able to carry out, due to the fact that the show is still running and will continue to do so for at least two months. They have made efforts to obtain a release of their contract from Ziegfeld, but the latter informed them that their contract called for their appearance during the run of the show, and that there was hardly any possibility of the show closing before June 1. At that time the contract which they held with him for the season of 1922-23 will expire.

They in the meantime have signed a contract with the Fox Film Corporation which called for their appearance in films during April and May. They were to have gone to Hollywood to fulfill this contract, and on account of the refusal of Ziegfeld to let the comedians out the contract has been set back until June.

Upon the completion of their film work they will immediately return to New York, where they will begin rehearsal in "Stealing the Town," a musical show which Aaron Hoffman has written for them, which will be produced by George White in September.

VARIETY AGENT FAILS

LONDON, April 8.—The first meeting of the creditors under the failure of Mr. Jack Goodson, the variety agent, was held at the Court of Bankruptcy last week. Mr. Goodson carried on business under the name of the Co-Operative Pari-Mutuel Society, the main business of which was to exploit plays and revues. His failures overbalanced his successes, Goodson ascribing his failure to the general depression in the theatre world. His liabilities are roughly estimated in the neighborhood of 3,000 pounds, 2,000 of which are due on theatrical ventures.

LOEW FORMS NEW CIRCUIT

The Marcus Loew chain of theatres has organized an additional circuit of thirty weeks, which will be operated under the same policy as the Warfield theatre in San Francisco, playing a feature motion picture in conjunction with concert artists, specially devised production turns and tableaux. This circuit is to be a subsidiary of Loew's, Inc., and will in no way interfere with the vaudeville circuit.

Walter Keefe, who was formerly eastern representative for the Pantages circuit, has been appointed to head the booking office for the motion picture house circuit. The circuit is composed of the larger Loew motion picture theatres, and a combination of independent houses throughout the country which will make up a consecutive route of thirty weeks from Coast to Coast. New England, and the South are also to be included. The route will have two houses in New York City and two in Brooklyn. Several weeks of time are also being arranged in and around Chicago.

Marcus Loew left New York last week on a tour of inspection of the houses which have been combined for the new circuit and is now touring the South.

Walter Keefe's offices will be situated in the Loew State Building in New York. As yet, no franchises have been issued, but will be shortly. In all probablity, a great many agents now booking with the Loew vaudeville booking offices, will be permitted to submit special features or artists whom they may secure as clients.

COLUMBIA KEEPS WINTER POLICY

The Columbia Theatre in Far Rockaway will continue under its winter policy of motion pictures of the first half of the week and vaudeville for the last half only, instead of changing to a split-week vaudeville policy, as usual, during the summer.

The one change which may be made will be on the opening day, for at present, vaudeville acts play the house for Friday, Saturday and Sunday, getting paid for four days' work. During the summer it is more than probable that the opening day will be shifted to Thursday.

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Present Their Own Idea—"A DOORSTEP ROMEO"

PLAYING B. F. KEITH CIRCUIT

Direction ROSE & CURTIS

VAUDEVILLE BILLS

(Continued from page 21)

KANSAS CITY, MO.

The Gladiators—Wilson & Addie—El Cota—Walter Brower—Choy Ling Foo—Walter Brewer—Canadian Vet. Band.

MEMPHIS, TENN.

Nelson's Catland—Jan Rubini—Weston & Eline—Reynold's Opera Co.

POLI CIRCUIT

Week of April 9, 1923

BRIDGEPORT, CONN.

Poli's (Second Half)—Downing & Claridge—Flaherty & Stoning—J. Francis & Johns—Hazel Crosby—Valentine Orchestra.

Palace (Second Half)—Frank & O. La Tour—Evelyn Cunningham—Lorraine & Trainor—Edith Taliaferro—Tivoli & La Vere—Reynolds & Donegan.

HARTFORD, CONN.

Palace (Second Half)—Kerr & Ensign—Hall & Lorraine—Creations—Caledonian Four—Rube Welch Revue.

Capitol (Second Half)—Wolf Sisters & Addy—Hal & Hazel Langton—Eva Shirley & Band—Fox & Burns—Four Casting Stars.

MERIDEN, CONN.

Poli's (Second Half)—Carr & Brey—Harmony Four—Wayne, Marshall & Candy—Al Striker—Carson Revue.

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NEW HAVEN, CONN.

Palace (Second Half)—Artistic Treat—Allen & Canfield—Schaeffer W'ym'n & Co.—Hodge & Lowell—Eddie Foy Family—Margaret Ford.

SCRANTON, PA.

Poli's (Second Half)—Three Odd Chaps—Oddities of 1923—Knowles & White—Around the Corner—Shaw & Lee—Clara Theodores Three.

SPRINGFIELD, MASS.

Palace (Second Half)—The Vivians—Gene Oliver & Co.—Momi Kalama & Co.—Marks & Wilson—Louise Lovely & Co.

WATERBURY, CONN.

Palace (Second Half)—Miscahua—Leon & Dawn—O'Neil & Plunkett—Teddy Claire Co.—Zeck & Randolph.

WILKES-BARRE, PA.

Poli's (Second Half)—Splendit & Partner—Wm. O. Dornfield—Francis & Hume—Jerry & Her Piano Girls—Zuhn & Dreis—Mabel Ford.

WORCESTER, MASS.

Poli's (Second Half)—Wilbur & Lyle—Kelso Bros.—De Lisle—Joe Laurie, Jr.—Ibach's Entertainers—Telaak & Dean.

F. F. PROCTOR

Week of April 9, 1923

NEW YORK CITY

Fifth Avenue (Second Half)—Tom Kelly—Moore & Freed—De Lyle & Alda—Olga & Nicholas—Carl & Inez.

23rd Street (Second Half)—Nelson & Barry Boys—Nihla—Maureen Englin—Tom & Dolly Ward.

58th Street (Second Half)—Nathano Bros.—Cecilia Weston & Co.—Cupid's Closeups—Three Anders Girls—Walsh, Reed & Walsh.

125th Street (Second Half)—Brahma Four—Lorner Girls—Amy Dean & Co.—Murray, Kissen & Co.—Emma Earl & Co.—Young & Wheeler.

ALBANY, N. Y.

(Second Half)—La Fleur & Portia—Heath & Sperling—Herbert Denton & Co.—Redmond & Wells—Bobby Panders Troupe.

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Baldness always starts that way"

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ELIZABETH, N. J.

(Second Half)—Le Vine & Ritz—Sullivan & Myers—Van Dyke & Vincie—Griffin Twins—Newmans.

MT. VERNON, N. Y.

(Second Half)—Basil & Allen—Ben Bernie & Band—Moody & Duncan—Paul Nolan & Co.—Stevers & Lovejoy.

NEWARK, N. J.

Kellum & O'Dare—Vincent Lopes & Band—Irene Rocardo—Freda & Anthony—Compliments of the Season—Robbte Carbonne—Wilkins & Hughes.

SCHENECTADY, N. Y.

(Second Half)—Winton Bros.—Markel & Gay—Kennedy & Davies—Be Yourself—Billy Beard—Edith Keller & Co.—Frisco Serenaders.

TROY, N. Y.

(Second Half)—Archie & Gertie Falls—Wyath & Wynne—Venita Gould—Polly & Oz—Folson & Denny Orchestra.

YONKERS, N. Y.

(Second Half)—Lydia Barry—Sultan—Bloom & Sher—Fred Harrison & Co.—Land of Tango.

B. F. KEITH BOOKING EXCHANGE

Week of April 9, 1923

NEW YORK CITY

Broadway—Ruth Roye—Australian Woodchoppers—Chung Wha Three—Wanka—Chas. Moratti & Co.—Hall, Erminie & Brice—Wm. Edmunds & Co.—Little Yoshi & Co.

Fordham (Second Half)—Gus Edwards Revue—Jack Clifford—Olga Cook—Edwards & Edwards.

Jefferson (Second Half)—Farry Corwey—Biltmore Band—Claude & Marion—Jans & Whalen—Martha Pryor—Nelson & Parish—Marion Kelly.

Regent (Second Holf)—Pinto & Boyle—Kovacs & Goldner—Ted & Betty Healy.

Coliseum (Second Half)—Carroll & Sedley—Just Oot of Knickers—Holland & Oden—Powell & Brown.

Franklyn (Second Half)—Gordon & Ford—Jim McWilliams—Belle Baker—Ryan, Weber & Ryan.

Hamilton—Belle Baker—Ernie Coleman & Bend—Sully & Houghton—Ted & Betty Healy—Kovacs & Goldner—Just Out of Knickers—Edwards & Edwards—Eddie Miller & Co.

BROOKLYN, N. Y.

Flatbush (Second Half)—Lewis & Dody—Brown & Whittaker—Donovan & Kee—Stanley & Burns—Booth & Nina—Edith Clasper & Boys.

Prospect (Second Half)—Crafts & Haley—Torch Bearers—Fred Gray & Co.—Meehan Newman.

Rivera (Second Half)—Belle Baker—Carson & Willard—Clark & Bergman—Boreo—Maurice Diamond & Co.—Bill & Blondy.

Greenpoint (Second Half)—Rubin & Hall—Jack Wilson & Co.—Seven Glasgow Maids—Jack Little—Lee & Cranston.

Far Rockaway (Second Helf)—Manilo Bros.—Havana Band—Adelaide & Hughes—Sully & Houghton—Leavitt & Lockwood—Moran & Mack.

Henderson's, Coney Island (Second Half)—Montana—Southern Four—Victor Moore Co.—Lewis & Rogers—Harry Kaufman Co.

ALLENTOWN, N. Y.

(Second Half)—Brent Hayes—Pantheon Singers—Kenney & Hollis.

AMSTERDAM, N. Y.

(Second Half)—Spoor & Parsons—Mildred Parker—Ring Tangle—Al. & F. Stedman.

ASBURY PARK, N. J.

(Second Half)—Clown Seal—John Geiger—Howe & Howe—Rainbow Six.

AUBURN, N. Y.

(Second Half)—The Sterlings—Jones & Leigh—Wm. Sisto—Plaza Entertainers.

BANGOR, ME.

(Second Half)—Roma Duo—Eunice Gilman—Murray & Gerrish—Hank Brown & Co.—Noel Lester & Co.

BAYONNE, N. J.

(Second Half)—Man Off Ice Wagon—Correll Weston & Co.—Tom Howard & Lloyd—The Faynes.

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BINGHAMTON, N. Y.

(Second Half)—Gold & Sunshine—Adams & Thomas—For Pity's Sake—Sisters Arnette—Girl in Moon—Fiske & Lloyd.

BOSTON, MASS.

Boston—Bushman & Bayne—Cahill & Romaine—Maker & Redford—Allman & Howard—Elkins, Fay & Elkins.

Scollay Square—Melva Sisters—Marie & Marlow—Claire Vincent & Co.—Innis Bros.—Pink's Mules.

Washington Street (Second Half)—Wells & Burt—Alexander & Fields—London Steppers.

BRADFORD, PA.

(Second Half)—Russell & Hayes—Lew Wilson—Nellie V. Nichols—Vesta Wallace Co.

BROCKTON, MASS.

Strand (Second Half)—Warden Bros.—Frosini—Harry L. Cooper & Co.—Jones & Rea—Danny Dugan & Co.

Gordon's (Second Half)—Hill & Hull—Victor Hyde's Follies.

CAMBRIDGE, MASS.

Central Square (Second Half)—Blanche Sherwood & Bro.—When Love Is Young—Lane & Harper—Anderson & Yvel.

CANTON, OHIO

Gardner & Aubrey—Manuel Romain—Muriel & Phyllis—John B. Hymer Co.—Kelso & Demont—Frank Work Co.

CARBONDALE, PA.

(Second Half)—Fridkin & Rhode—Brown & Barrows—Wills & Rogers—Virginia Ser.

CHESTER, PA.

(Second Half)—The Renters—Derith Russell & Co.—Copes & Hutton—Burke, Barton & Burke—The Diamonds—Heras & Wills.

CLARKSBURG, W. VA.

(Second Half)—Weston & Young—Nana—Creedon & Davis—Three Kanezawa.

EASTON, PA.

(Second Half)—Baxley & Porter—Eddie Cassady—Sternard's Midgets.

ELMIRA, N. Y.

(Second Half)—Wardel & LaCoste—Morris & Townes—Morgan & Wooley Co.—Johnny Murphy—Syncopated Seven.

FALL RIVER, MASS.

(Second Half)—Leahy Bros.—Joe Roberts—Sharon Stephens & Co.—Ben Welch—Connor's Revue.

FITCHBURG, MASS.

Cumming's (Second Half)—Ketch & Wilma—Elaine & Marshall—Hometown Follies.

GERMANTOWN, PA.

Orpheum—Bader LaVelle—Cook & Oatman—The Awkward Age—Demarest & Collette—Weber & Ridner—Mary Hayns Co.—Royal Gascoynes.

GLOVERSVILLE, N. Y.

(Second Half)—Dezso Retter—Wopler & Davis—Masie, Helen & Daisy.

GREENSBURG, PA.

(Second Half)—Victoria—Williams & Howard—Arthur Howard Co.—Victor Gaff—The Gilded Cage.

HARRISBURG, PA.

(Second Helf)—Damn & Scott—Reynolds & White—Yes Means No—Lee & Mann—Ball & Bek.

HAVERHILL, MASS.

(Second Half)—Hazele & Redfield—Murdock & Kennedy—Leigh DeLacy & Co.—Al Shayne—Fred's Seals.

HAZELTON, PA.

(Second Half)—J. & J. Burns—Betty Donn—Ergotti & Herman.

HORNELL, N. Y.

(Second Half)—Hazel Harrington—Drummond & White—Fairy Tale Follies—Tan Baldwin Trio.

HOLYOKE, MASS.

(Second Half)—Kane Marianettes—George Mack—Grey & Old Rose.

ITHACA, N. Y.

(Second Half)—Loretta—Georgia Howard—Bert & M. Gardner—Nixon & Sans—Owens-Kelly-Syncopators.

JAMESTOWN, N. Y.

(Second Half)—Pot Pourri—Wallace Galvin—Tunes & Steps—Earl & Matthews—Harry Kahne.

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JOHNSTOWN, PA.

(Second Half)—Carney & Rose—Stranded—Johnny Reynolds—Jo Jo Dooley.

LANCASTER, PA.

(Second Half)—Howard Nichols—Stillwell & Fraser—Briscoe & Rauh—Damn Sisters Thibault & Cody.

LAWRENCE, MASS.

(Second Half)—Ed. & Ida Tindell—Elsie White—Liddell & Gibson—Norwood & Hall—Buckridge & Casey.

LEWISTON, ME.

Music Hall (Second Half)—Joe D'Lier—Martini & DeVoe—Sallo & Robles—Maud Ellet & Co.

LONG BRANCH, N. J.

(Second Half)—Paulette & Ray—Brown & DeMont—Lew Dockstader—Chong & Moey.

LYNN, MASS.

(Second Half)—Gibson & Price—Eastman & Moore—Rhodes & Watson—Fifty Miles from Broadway.

McKEESPORT, PA.

(Second Half)—Austin & Cole—Leonard & St. John—Singing Three—Harrison & Darling—Bits of Dance Hits.

MANCHESTER, N. H.

(Second Half)—Dore Sisters—Ann Suter—Arthur DeVoy & Co.—Williams & Taylor—Bowers, Walters & Crocker.

MEADVILLE, PA.

(Second Half)—Casa & Lehn—Marie Sparrow—Coakley & Subers—Eddie Stanley Co.

MONTREAL, CAN.

Walters & Walters—Dixie Four—Alf. Farrell—Thos. J. Ryan & Co.—Doris Duncan—Rolland & Rae.

MORRISTOWN, N. J.

Dolye & Chrystie—Mack & Stanton—Ida May Chadwick Dad.

NANTICOKE, PA.

Esther Trio—Ruby Royce—Babcock & Dolly—A Virginia Romance.

NEW BEDFORD, MASS.

(Second Half)—William & Daisy—Millard & Marlin—Jane Dillon—Wilston Bros.—California Ramblers.

NEW BRITAIN, CONN.

(Second Half)—Herry Watkins—Morlen & Doran—Fred LaReine Co.

NEW BRUNSWICK, N. J.

(Second Half)—Married Again—Willie Solar.

NEW LONDON, CONN.

(Second Half)—Royal Danes—Fiske & Falbon—Melody Sextette—Mel Klee—Lutes Bros.

NORWICH, CONN.

(Second Half)—Calvin & O'Connor—Four Madcaps—Hal Springford—Lemater & Smith.

NORWICH, N. Y.

Harris & Vaughn—Florence Reynolds.

PASSAIC, N. J.

(Second Half)—Melodies of Yesterday—Jones & Johnson—Arthur Whitelaw—The Love Race—Royal Purple Girls.

PATERSON, N. J.

(Second Half)—Cecilia Weston.

PAWTUCKET, R. I.

(Second Half)—Valentine & Bell—Stevens & Brunell—Harry Stewart Co.—Lew Rice—Espe & Dutton.

PHILADELPHIA, PA.

Keystone—Hector & Pals—May Francis—Billy Hugh & Co.—Fern & Marie.

Wm. Penn (Second Half)—Boy & Boyer—Melinda & Dade—Vaughn Comfort Co.—The Sharrocks.

PITTSBURGH, PA.

Jim Felix—Kamplain & Bell—Three Bernard Girls—Townsend Wilbur Co.—Josephine Harmon—Bobbette Enter—Art Leaming—Lew Nelson Co.

Sheridan Square (Second Half)—Sager Midgeley & Co.—Williams & Dawson—Dayton & Palmer—Anita.

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PITTSFIELD, MASS.

(Second Half)—McDonald & Oakes—Jungle Bungalow—Alexander Elmore—Melody Revue.

PLAINFIELD, N. J.

(Second Half)—Lynch & Zelter—Whaten & McShane—Fields & Fink—Anna Held, Jr.

READING, PA.

(Second Half)—Valdare & Cooke—Furman & Evans—Juvenile Frolics—Allman & Harvey—Three Kirkillos.

SARATOGA, N. Y.

Hardy Bros.—Angel & Fuller—Crane, May & Crane.

SHENANDOAH, PA.

(Second Half)—Hanson Duo—Zelda Santley—North & South—Fasciee.

NO. ADAMS, MASS.

Powell—Chester & Devare—Neal McKinlay—Four Byron Girls—Emma Raymond Co.

SO. NORWALK, CONN.

Clayton & Clayton—Nan Traveline—Mrs. George Primrose—Reilly & Rogers—Eric Phillips Co.

STAMFORD, CONN.

(Second Half)—Holden & Graham—Bernard & Garry—Dalton & Craig—Trovato—Rnloff & Elton.

STEUBENVILLE, OHIO

Rolfa's Revue.

SYRACUSE, N. Y.

(Second Half)—Great Johnson—Kennedy & Kramer—El Cleve—Dawson Sisters Co.—Bison City Four—Riter & Knappe.

TRENTON, N. J.

(Second Half)—John S. Blondy & Co.—Princess Nai Tai Tai—The Drug Clerk—Hampton & Blake—Justa Marshall Review.

UTICA, N. Y.

Colonial (Second Half)—Clifford & Gray—Jack McGowan—Thornton & Squires—Marine & Martin—Shure Rnlowa Co.

WATERTOWN, N. Y.

(Second Half)—Jean Arnold—O'Brian & Josephine—Howard & Brachman—Beaser & Irwin—Mildred Andre & Co.

WHEELING, W. VA.

(Second Half)—Samsted & Marion—Helen Moratti—Walmsley & Keating—James J. Morton—Bachman's Band.

WHITE PLAINS, N. Y.

Lynn (Second Half)—Elizabeth Brice—Bessie Rempel & Co.—Lea Edwards—Douglas & Earl—Harry Tsuda—Ward Bros.

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WILMINGTON, DEL.

(Second Half)—Alanson—Marion Gibney—Marie & Ann Clark—Butler & Parker—Blancha & Jimmie Creighton—Bronson & Edwards.

YORK, PA.

Opera House (Second Half)—Mammy Jinny Band—Monde—Taylor Howard & Them—Barrys & Wolfords—Jarvis & Harrison.

YOUNGSTOWN, OHIO

(Second Half)—Barret & Farnum—Claudia Coleman—Thank You, Doctor—Roxy La Rocca.

ATLANTA AND BIRMINGHAM

Harry LaMarr & Co.—Janis & Chaplow—Lillian Herlein & Co.—Hunting & Francis—Gossman Sisters & Foley.

BIRMINGHAM AND ATLANTA

Mang & Snyder—Bobbe & Stark—McCormack & Wallace—Hall & Dexter—Jimmy Joys Entertainers.

BATON ROUGE AND SHREVEPORT

Vee & Tully—Hallen & Day—Southern Revue—Howard & Lewis—Hanako Japs.

NEW ORLEANS AND MOBILE

Lynn & Thompson—Gena Morgan—Sampson & Douglas—Pisano & Lindauer—Princess Wahletka.

MOBILE AND NEW ORLEANS

Merritt & Coughlin—Bernard & Merritt—Davis & Sandford—Elm City Four—Longfields.

NASHVILLE AND LOUISVILLE

John Regay & Co.—Fulton & Burt—Gordon & Day.

LOUISVILLE AND NASHVILLE

Elliott & Latour—Flashes from Songland.

TAMPA, ST. PETERSBURG AND ORLANDO

Frank Wilson—Ray, Snow & Norine—Faye & Donnelly—Carlton & Bellew—Dorothy Byton's Revue.

CHARLOTTE AND ROANOKE

Joseph Diskny—Shone & Squires—Movie Masques.

ROANOKE AND CHARLOTTE

The McIntyres—DeGlynn & Adams—Hyams & Evans—Ed Lowry—Seven Brown Girls.

RICHMOND AND NORFOLK

Bob Anderson & Pony—Valerie Bergere & Co.—Green & Parker—Texas Comedy Four.

NORFOLK AND RICHMOND

Ton Araki Trio—Larry Comer—Laces & Ladies—Oscar Lorraine.

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NASHVILLE, TENN.

Van & Tyson—Dorothy Bamar—Princeton Five.

CHATTANOOGA AND KNOXVILLE

The Brills—The Rozellas—Melody & Steps—Smiling Billy Mason—Holman Bros.

WINSTON SALEM, N. C.

(Second Half)—Cornell, Leona & Zippy—Combe & Nevins—Robt. Reilly & Co.—Bena Arnold & Co.—Wilfred DuBois.

WEST PALM BEACH AND MIAMI

Beega & Qnapee—Jack Sidney—Gilfoyle & Lange—W. & M. Rogers—Burt & Holtsworth.

GREENVILLE AND AUGUSTA

Charles Ledegar—Brown & Lavell—Browning & Davis—Embs & Alton—Dolly Davis Revue.

JACKSONVILLE AND SAVANNAH

Dixon, Lynch & Cine—Davis & Bradner—John R. Gordon & Co.—Leo Beers—Alva DeRose & Co.

SAVANNAH AND JACKSONVILLE

Genaro & Gold—Dixie Hamilton—Hal & Francis—Shriner & Fitzsimmons—Kavanaugh & Everett.

MARCUS LOEW CIRCUIT

Week of April 16, 1923

NEW YORK CITY

American (First Half)—Dooley & Ioleen—Fletcher & Pasquale—Celia Weston & Co.—Moran & Waiser—Dawson, Lanigan & Covert—Faber & McGowan—Senator Murphy. (Second Half)—Michon Bros.—LaHoen & Dupreece—Emily Darrell—Stars Record—Berdie Kraemer—Jordan Saxton & Co.—Lehr & Kennedy.

Orpheum (First Half)—Toto Hammer & Co.—Hidden Voices—Casey & Warren—Alex. Hyde's Orchestra. (Second Half)—A Day at Coney Island—Toomer & Day—Townes & Franklyn—Normandie Girls.

National (First Half)—Pederson Bros.—Carey, Bannon & Marr—Toomer & Day—Harrington & Green—Homer Girls & Co. (Second Half)—Australian Delsos—Covan & Thompson—Halm & Lockwood Sisters—Van & Vernon.

Greeley Square (First Half)—Faynes—Scott & Chrystie—Jack Hallen & Co.—Harry Rose—Diaz Monks. (Second Half)—Boland & Knight—Let's Go—Barry & Lancaster—Eicko & Keyo.

Delancey Street (First Half)—Australian Delsos—Wyeth & LaRue—LaHoen & Dupreece—Eddie Nelson—Five Normandie Girls. (Second Half)—Dawson, Lanigan & Covert—Scott & Christie—Jack Hallen & Co.—Amoros & Jeanette—Pederson Bros.

Boulevard (First Half)—Delbridge & Gremmer—Will. Stanton & Co.—Geo. Morton—Ishakawa Japs. (Second Half)—Three Anrims—Wyeth & LaRue—Herbert Ashley & Co.—Phil. Baker—Alexander Girls & Co.

State (First Half)—Berdie Kraemer—Eddie Clark & Co.—Ed. Blondell & Co.—Townes & Franklyn—Long Tack Sam & Co. (Second Half)—Jessica Zack & Co.—Grey & Byron—McCoy & Walton—Long Tack Sam & Co.

Avenue B (First Half)—Hidden Voices—Night School—Bert Hanlon—Ling & Long. (Second Half)—Diaz Monkeys—Chick & Tiny Harvey—Senator Murphy—Naomi & Brazilian Nuts.

Lincoln Square (First Half)—Reck & Rector—Al. & Mabel Joy—Herbert Ashley & Co.—Van & Vernon—Hito, Bellow & Co. (Second Half)—Kerwis, Krayona & Co.—Calla Weston & Co.—Ed. Blondell & Co.—Eddie Nelson—Moran & Weiser.

Victoria (First Half)—Three Anrims—Flo & Ollie Walters—Grey & Byron—Phil. Baker—Alexander Girls & Co. (Second Half)—Reck & Rector—Phil. Davis—Will. Stanton & Co.—Sossman & Sloane—Homer Girls & Co.

BROOKLYN, N. Y.

Palace (First Half)—Frear, Baggott & Frear—Hein & Lockwood Sisters—Naomi & Brazilian Nuts. (Second Half)—Fletcher & Pasquale—The Night School—Bert Hanlon—Lew & Gene Archer.

Metropolitan (First Half)—Wyoming Duo—Jordan Saxton & Co.—Moss & Frye—Dinus & Belmont Revue. (Second Half)—Ishakawa Japs—Marcelle Fallet & Co.—Faber & McGowan—Moss & Frye.

Oates (First Half)—A Day at Coney Island—Phil. Davis—Joseph E. Bernard & Co.—Amoros & Jeanette—Let's Go. (Second Half)—Duponts—Flo & Ollie Walters—Casey & Warren—Alex. Hyde's Orchestra.

Fulton (First Half)—Kerwis Krayona & Co.—Eddie & Grace—Old Timers—Sossman & Sloane—Eicko & Keyo. (Second Half)—Kara—Hidden Voices—Joseph E. Bernard & Co.—Geo. Morton.

Astoria (First Half)—Kara—Marcella Fallet & Co.—Fred. C. Hogan & Co.—Lehr & Kennedy—Emily Darrell—Stars Record. (Second Half)—Hoshi & Osai—Delbridge & Gremmer—Harry Rose—Mason & Cole Revue.

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Warwick (First Half)—Bohn & Bohn—Forst & Morrison—Diamond Cut Diamond—Chick & Tiny Harvey—Fred. LaReine & Co. (Second Half)—Blue Bird Revue—Maria Drew & Partners.

BOSTON, MASS.

Orpheum—Ford & Price—Howard & Ross—Skelly & Hait Revue—Fisher & Sheppard—J. Rosamond Johnson & Co.

BUFFALO, N. Y.

State—Nestor & Vincent—Herman Berrens—Dobbs, Clark & Dare—Marston & Manley—Josie Flynn's Minstrels.

HOBOKEN, N. J.

Loew's (First Half)—The Duponts—Covin & Thompson—Reed & Selman—Fox & Burns—Lou & Jean Archer. (Second Half)—Ling & Long—Sully & Kennedy—Dancing Shoes.

MONTREAL, CAN.

Loew's—Alvarez Duo—Jean Boydell—Maley & Singer—Mr. & Mrs. N. Phillips—Clark & O'Neill—Dance Dreams.

NEWARK, N. J.

State—Monroe & Grant—Conroy & Howard—Black & O'Donnell—Frank Fay & Co.—Evelyn Phillips & Co.

OTTAWA, CAN.

State—Maurice & Girlie—May McKay & Sisters—Barr, Mayo & Renn—Adler & Dunbar—Baraban Groha & Co.

PROVIDENCE, R. I.

Emery (First Half)—McGlynn & Sully—Laurie Ordway & Co.—Jack Powell Sextette. (Second Half)—Reo & Helmar—Ford & Goodrich—Louise Carter & Co.—Frank Gaby.

SPRINGFIELD, MASS.

Broadway (First Half)—Reo & Helmar—Ford & Goodrich—Frank Gaby. (Second Half)—McGlynn & Sully—Laurie Ordway & Co.—Jack Powell Sextette.

TORONTO, CAN.

Yonge Street—Prevost & Goelet—Stevens & Laurel—Overholt & Young—Jarrow—Greenwich Villagers.

CHICAGO KEITH OFFICE

Week of April 15, 1923

CINCINNATI, OHIO

Palace—Nippon Duo—Mildred Manley—Ward Baker Co.—Barnum Was Right—J. Thompson—Harry Bewley Co.

CLEVELAND, OHIO

Hippodrome—Herb. Lloyd Co.—Mahoney & Cecil—Stanley & Wilsons—Morgan & Oates—Klass, Manning & Klass.

CRAWFORDSVILLE, IND.

Strand (Second Half)—Inez Hanley—Taylor & Bobbe—Gene & Mignon.

DAYTON, OHIO

Keith's (First Half)—La Palarica 3—Pbina & Co.—Four Tamakis. (Second Half)—Dainty Marie—Christy & Bennett—Marie Tallman Co.

DETROIT, MICH.

La Salle Garden (First Half)—Rose O'Hara—Green & Burnett—All & Kent—Sunshine Kiddies. (Second Half)—Edwards & Lamond—Lynn & Lockwood—Phina & Co.

EVANSVILLE, IND.

Victory—Taylor & Bobbe—Inez Hanley.

FT. WAYNE, IND.

Palace (First Half)—Edwards & Lamond—Black & O'Donnell—Marie Tallman Co. (Second Half)—Green & Barnett—Four Erratas.

HUNTINGTON, IND.

Huntington—Allen & Kent.

INDIANAPOLIS, IND.

Palace—Baggott & Sheldon—Maxfield & Golson—Songs & Scenes—Cunningham-Bennett Co.—Mills & Duncan—Lucy Bruch.

KOKOMO, IND.

Strand (First Half)—The Nelsons—Inez Hanley—Quinn & Caverly—Royal Venetian Five. (Second Half)—Toyland—Pair of Deuces.

LEXINGTON, KY.

Ben Ali (First Half)—J. & Harry Shields—Shannon & Gordon—Dainty Marie—Harry Gilbert—Ross, Wyse & W. (Second Half)—Bayes & Speck—Sylvester & Vance.

LIMA, OHIO

Faurot Opera House (Second Half)—Three Madcaps—Black & O'Donnell—Rose O'Hara—Tango Shoes.

MIDDLETOWN, OHIO

Gordon—La Palarica Three—Mabel Harper Co.

LOUISVILLE, KY.

Keith's (First Half)—Three Madcaps—Christy & Bennett—Black Eyed Susans. (Second Half)—Four Volunteers—Ross, Wyse & Wyser.

PADUCAH, KY.

Orpheum (First Half)—Four Volunteers—Sylvester & Vance. (Second Half)—Black Eyed Susans—Ethel Parker & Boys.

RICHMOND, IND.

Murray (First Half)—Girl From Toyland—Al Fields Co.—Gene & Mignon. (Second Half)—Haunted Violin—Hart, Wagner & Eltis.

TERRE HAUTE, IND.

Liberty (First Half)—Haunted Violin—Newport, Stirk & P. (Second Half)—Bellclaire & Frances.

WESTERN VAUDEVILLE

Week of April 15, 1923

CHICAGO, ILL.

Majestic—The Earls—Gaffney & Walton—Bird Cabaret—Armstrong & Phelps—Revue Resplendent—Les Gellis—Lambert & Fish—Girton Girls.

(*Continued on page 29*)

JUST OUT

McNALLY'S BULLETIN No. 8

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Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

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81 E. 125th St., New York

BIG BOOKINGS FOR SUMMER

The Ray Miller, Inc., officers report that the bookings for the coming month and all through the summer are heavier than they expected. For the month of April the offices will supply orchestras for twenty-five dances.

At Ray Miller's Paradise Dance Hall, in Newark, business has improved steadily. Miller has adopted a novel departure for a place of this kind. From 8 until 10 p. m. he stands at the entrance downstairs and greets the couples as they come in, calling them by name if possible. From ten on, he directs the orchestra. He also has inaugurated several novelties, running a "Home" night last Tuesday in conjunction with the song "Home," which was written by Billy Fazioli, his pianist, and Ray Klages, also connected with Paradise.

In line with Miller's intention to open a chain of dance halls he has leased the dance hall at Pleasure Beach Park, Bridgeport, Conn., for the summer. The dance hall is one of the largest in that part of the country, being 184 feet wide by 318 feet long, capable of accommodating six thousand people. Two orchestras will be used, a twelve-piece combination under the leadership of Mike Speziale and a five-piece jazz band. Miller will open the hall on May 16.

HAVANOS IN NOVEL ACT

Lt. Ferdinandos' Havana Orchestra opened last week in Newark, at Proctor's Theatre, presenting one of the most novel acts ever seen on the vaudeville stage. The men were costumed in Tuxedo with red sashes about their waists, the stage setting depicting the veranda of the Hotel Seville, Havana, with the harbor and Moro Castle in the background. The lighting effects are subdued and in keeping with the scene, the whole being admirably staged. Leo J. LaBlanc staged the effect.

Lt. Ferdinandos has a novel combination of sixteen musicians, famous both in this country and in Cuba, having played at the exclusive Hotel Seville in the latter country for several months. The act will shortly be seen in and around New York.

DI VITO BAND IN NEW YORK

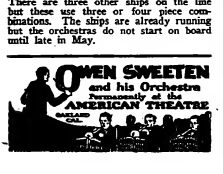
Di Vito's Orchestra, a nine-piece combination under the leadership of Michael S. Di Vito was in New York last week to arrange for summer work. They recently completed an all winter dance tour of one-nighters through New England, and played the last half, the week before last, at the Jefferson Theatre here, working with Stevers and Lovejoy. James W. Brennan is the business manager for the band which is one of the best combinations in New England.

GOLDEN AT HAMILTON

Ernie Golden returned to the Hamilton this week at the request of the management and patrons, playing an entire week although this is only a split-week house. Golden received spectacular billing and was made a big feature attraction. In his act this week he has replaced his original composition, "Chinese Charlie" a number in which he uses a novel scene depicting night life in the Chinese section of an American city.

LUBI TO PLAY ON BERKSHIRE

Joseph Lubi, directing an orchestra of twelve men, has been engaged to furnish the dance music on the S. S. Berkshire, of the Hudson Navigation Company. There are three other ships on the line but these use three or four piece combinations. The ships are already running but the orchestras do not start on board until late in May.



ORCHESTRA NEWS

BENNETT BACK FROM ENGLAND

Robert Bennett, leader of the Trocoraggers, a Paul Specht organization, and the other seven members of this orchestra, returned from England on the *Olympic* last Thursday after a long engagement at the Trocadero Restaurant in London. Bennett reports that English musicians are twenty-five years behind the times in the field of dance music and lok upon the American invasion with consternation, for they see no way of schooling themselves to compete.

As Bennett sees the situation, the Englishman's inability to conform to present day dance standards is due almost entirely to the latent English love of the established order of things. England is far from a progressive country and what was good enough for his father, and father's father before him is good enough with him. This does not hold true of the younger, dancing generation, who desire to dance to American tunes played the American way, the result being an impasse between the British public and the British musicians.

LEVIATHAN ORCHESTRA OPENS

The S. S. Leviathan Orchestra, Nelson Maples director, and previously by Paul Whiteman, Inc., opened Monday at the Alhambra Theatre and scored a great hit. Fourteen pieces are used, the majority of them doubling on several instruments. Besides these, five members of the orchestra sing, four of them doing quartette work and one of them, Vernon Dalhart, singing several tenor solos. Keith Pittman, doubling on several bass instruments, clowns with the quartette, adding a fine finish to the act. The act is reviewed elsewhere as a new act. The act will appear at the Royal Theatre next week.

FRYE FOR ATLANTIC CITY

Charles Frye, the Philadelphia Orchestra Leader, was in New York last week making arrangements for his summer season. Frye will return to the Million Dollar Pier, Atlantic City, on June 16, and will remain there for the rest of the summer, until after the Atlantic City Carnival. Frye has also booked a Benson orchestra to open at the same time, so that the personnel at the pier during the coming summer will be practically the same as last year.

RUSSELL MORGAN MARRIES

Russell Morgan, trombonist with Paul Specht's Orchestra, was married last week to Miss Elva Hering, formerly of Philadelphia, at the home of the bride in that city. Morgan's home is in Wilkes-Barre, Pa.

Harold Saliers, banjoist with the same orchestra, received word last week from his wife, in Tiffin, Ohio, that she had presented him with a six pound baby girl.

AKST AT SIXTY CLUB

Harry Akst's Orchestra is appearing every Saturday night at John Rumsey's Sixty Club. The personnel of the orchestra is as follows: Harry Akst, piano; Benny Krueger, saxophone; Gene Fosdick, saxophone; Eddie Davis, violin; Jerry Friedman, Violin; Alex Drasein, violin; Frank Capie, banjo; Eddie Salvatore, bass; and Harry Rosenberg, drums.

MELODY BOYS SIGN

The California Melody Boys, under the leadership of George Browne, have been engaged to appear at the Nightingale, 48th street and Broadway. This is a six-piece combination that has been furnishing the music at the Ambassador in Greenpoint.

FRANKLIN IN ATLANTIC CITY

Joseph B. Franklin left for a three day trip to Atlantic City last week to complete negotiations which he had pending to place several orchestras in cafes, hotels and cabarets there.

WADSWORTH SAILS SATURDAY 4

Wheeler Wadsworth and his orchestra will Sail Saturday, April 14 on the S. S. George Washington, being the first Whiteman orchestra to sail on the Shipping Board boats. On the same day a smaller combination under the direction of J. Lehman, will sail on the S. S. Western World of the Munson line.

Ernest Cutting, of the Whiteman offices, sailed from England on the S. S. President Roosevelt, April 5 and will arrive in this country the latter part of this week.

Louis Pizzo, directing Paul Whiteman's Havana Orchestra is playing at the Pavilion Royal on Saturdays and Sundays.

ORCHESTRAS AT N. V. A. BALL

Following the show at the N. V. A. ball last Friday evening three vaudeville orchestras played for the dancing, these being Harry Stoddard, Ernie Golden and Harold Stern. All three alternated, the music being continuous. In spite of the immense size of the 22nd Regiment Armory where the Harlem Heights Ball was held, none of the orchestras had any difficulty in making themselves audible, although the largest was of ten pieces only.

MIELE FOR VAUDEVILLE

Jack Miele, and his orchestra, now putting in their sixth month at the Ritz of Harlem will open in vaudeville soon, playing with an act and keeping on with their work at the cabaret. Bob Schaeffer, the song writer, is interested in the orchestra, and sings several numbers each night, while the orchestra plays his accompaniment.

PARAMOUNT AT ROOF GARDEN

The New York Paramount Orchestra is now playing at the Italian Roof Garden, Criterion Restaurant, in London, and has become one of the established American orchestras in England. Christopher Bishop, the leader of the combination and also business manager for several of his combinations playing dance engagements, was widely feted by English papers on the American style of dance music at the time prior to Paul Whiteman's arrival.

PARAMOUNT PLAYERS ENGAGED

The Seven Palais Paramount Players opened in Pleasure Park, Evansville, Indiana last week. The orchestra is under the direction of Harold Troy and is one of the best combinations of musicians in the west.

They are engaged for the entire season at Danceland, after having played all winter on the Keith circuit.

LANIN FOR THIRD YEAR

Contrary to published reports Sam Lanin will not close at Roseland this Summer. Although Lanin himself will not play at Roseland one of his smaller orchestras will not close at Roseland this Summer. Plans for the Fall season have not yet been completed but it is probable that Lanin and his orchestra will play at Roseland for their third successive year.

SELVIN CLOSING

Benny Selvin and his orchestra, after having played at the Boardwalk, one of the Selvin chain of restaurants, for six months, will close there the end of this month. Selvin has been working for the Selvin interests without a halt for the past few years, using combinations of various size. He has not yet announced his future plans.

SULLIVAN WITH "KELLY" SHOW

George Sullivan, directing a five piece combination, is furnishing incidental music for "Little Nellie Kelly" the George M. Cohan show now playing at the Liberty Theatre. Arthur Hayes is the featured member of the organization.

DONNOLLY PLAYS ALDA'S PART

While closing a window in her dressing room at Moss' Coliseum theatre last week, De Lyle Alda smashed her finger and injured it to such an extent that she fainted, and after regaining consciousness, had to be taken home. As it was too late to get an act to fill, an announcement about the accident was made before the act went on, to the audience, and that in order to give them an idea of what the act was all about, James Donnolly, of Tierny and Donnolly, would play both his own and Miss Alda's parts. Donnolly did this so successfully playing both roles in tuxedo, jumping from one part of the stage to another in order to read Miss Alda's lines properly, that the act was a sensation. The remarkable part of Donnolly's stunt is the fact that he had never read the lines before.

During the afternoon, one of the dancers in the same act had sprained his ankle, and Frank Ellis, of Ward & Ellis, who were on the bill, jumped into the role on two minutes' notice, and read the lines and did a specialty dance. Miss Alda and the boy recovered sufficiently to return to work the next day.

KEMMLER IN PITTSBURGH

Kemmler's Orchestra is rising to prominence in the theatre field in Pittsburgh and have become one of the best known orchestras in that city. Kemmler has been identified with dance orchestras for the past fifteen years both as leader and violinist. At the present time negotiations are pending which several of the larger talking machine companies for this orchestra to make records. In the combination, besides Mr. Kemmler, are James D. Prosser, piano; George O'Neil, trumpet; and Samuel McCaughey, drums and xylophone.

FULL WEEKS FOR ORCHESTRAS

Vincent Lopez and his Pennsylvania Orchestra will play a full week at B. S. Moss' Coliseum Theatre, beginning April 16. This will be the first time any act has played a full week in that house.

Ernie Golden is playing a full week at Keith's Hamilton this week, in conjunction with "All-Nationality Week." Golden changes his programme of numbers every day, to suit the nationality being celebrated.

ROGERS AND DONNELLY CLOSING

Rogers and Donnelly will close a long vaudeville season the last of this month. Ralph Rogers of the team, who is an Italian eccentric comedian, has the credit of being every day, to suit the nationality being celebrated. He first appeared in an English walking suit about six years ago.

SUES THURS.—DIVORCED SAT.

CHICAGO, April 7.—The divorce mill does not always grind slowly. Gussie Bier obtained a decree from Harry W. Fisher in Chicago in brief time the last week in March. Her suit was filed on Thursday and her divorce granted the following Saturday. Leon A. Berezniak was the attorney.

RIESENFELD AT PALACE

Hugo Riesenfeld and his orchestra opened at the Palace Theatre Monday for a week's engagement, Reisenfeld giving practically the same repertoire of "Classical Jazz" that he presented and inaugurated at the Rialto Theatre.

REED BACK FROM PANAMA

Doc Reed and his White Way Orchestra have just returned from a six month's engagement at Ciro's Cafe, Panama, where they had been booked by Frank Silvers. They will open shortly in Atlantic City.

HALLETT ORCHESTRA IN ACT

Mal Hallett, through his office, has placed a six-piece combination under the direction of Carl Berger to open with Gretchen Eastman in vaudeville within the next two weeks.

RALPH **ROGERS** AND **DONNELLY** ELSIE

Completing a Most Pleasant and Successful Vaudeville Season on the B. F. Keith Circuit. Thanks to Our Personal Representatives, MORRIS AND FEIL

VAUDEVILLE BILLS

(Continued from page 27)

Kedzie (First Half)—A Pair of Deuces—Keno, Keyes & Melrose—Williams & Clark—La Graciosa. (Second Half)—Lawton—Annabelle—Bender & Armstrong—Reddington & Grant.

American (First Half)—Bernett & Leonard.

Lincoln (First Half)—Reddington & Grant—Gladys Delmar & Band. (Second Half)—Olive & Mack.

Englewood (First Half)—Conlier & Rose—Favorites of the Past—Margaret Young. (Second Half)—Hugh Johnston—Margaret Young—Cevene Troupe—Earl & Rial Revue.

ABERDEEN, S. D.

Orpheum (April 21 and 22)—Mack & Salle—Richardson Bros. & Cherry—Trenell Trio.

BLOOMINGTON, ILL.

Majestic (First Half)—Wilbur & Adams—Primrose Four—The Golden Bird. (Second Half)—Wilson-Aubrey Trio—Will J. Ward—Favorites of the Past.

BOONE, IOWA

Lyric—Fegg & White.

CHAMPAIGN, ILL.

Jack Hughes Duo—Hammond's Whiteway Orchestra—Frank Devoe & Co.—Collins & Hart—Willie Higgie.

DAVENPORT, IOWA

Emma Carus & Co.—Three Weber Girls.

DUBUQUE, IOWA

Majestic—Natalie Harrison & Co.—Gorman Bros.

FARGO, N. D.

Grand (First Half)—Mack & Salle—Richardson Bros. & Cherry—Trenell Trio. (Second Half)—The Skatells—Rose & Thorn—Sinert Girls—Tuscano Bros.

FT. MADISON, IOWA

Columbia—Harry Garland—Olive & Mack—Three Weber Girls.

GALESBURG, ILL.

Orpheum (First Half)—Christie & Bennett—Four Rubini Sisters. (Second Half)—Raymond Wilbert—Chamberlain & Earle—Dan Fitch Minstrels.

GRAND ISLAND, NEB.

Majestic (Sunday)—Miller, Packer & Selz—Bobby Brewster & Co. (April 19, 20 and 21)—Brady & Mahoney—Sylvia Dayne & Co.

GREEN BAY, WIS.

Orpheum—Jerome & France—George & Paul Hickman—Three Melvin Brothers.

JOLIET, ILL.

Orpheum (First Half)—Lawton—Dealey Sisters & Co. (Second Half)—Jack Hoebler & Muffs—Roscoe Ails—Kate Pullman & Co.

JOPLIN, MO.

Electric (First Half)—Eary & Eary—Moore & Fields. (Second Half)—Joe Allen—Broderick Wynn & Co.

KANSAS CITY, KAN.

Electric (First Half)—Paul Rahn & Co.—Three Alex. (Second Half)—Foch Four.

KANSAS CITY, MO.

Globe (First Half)—Arch Woody—Sterling & Gold—Broadway to the Bowery. (Second Half)—Mason & Scholl—Levere & Collins—Bobby Brewster & Co.—Tyler & Crolius.

LA CROSSE, WIS.

Rivoli (Sunday, Monday and Tuesday)—The Skatells—Rose & Thorn—Stuart Girls—Tuscano Bros.

LEAVENWORTH, KAN.

Orpheum—Mason & Scholl—Levere & Collins—Foch Four—Tyler & Crolius—Wiki Bird & Co.

LINCOLN, NEBR.

Liberty (First Half)—Miller Packer & Selz—Bobby Brewster & Co.—Silver Duval & Kirby—Jim. (Second Half)—Hackett & Beach.

MADISON, WIS.

Orpheum (First Half)—Jack & Jessie Gibson—Ray & Edna Tracy—Varsity Quartette—Niobe—Minstrel Monarchs—Stella Mayhew. (Second Half)—The Florenis—Volano Gamble—Fireside Reveries—Spencer & Williams—Dancing Kennedys.

MARSHALLTOWN, IOWA

Casino—Lubin & Lewis.

MILWAUKEE, WIS.

Majestic—Zelda Bros.—Evans, Mero & Evans—Johnny's New Car—Billy Miller & Co.—Leona Hall Revue—Frank Farron—Lady Alice's Pets.

MINNEAPOLIS, MINN.

Seventh Street—Dave & Tressie—Thelma—Harry Holmen & Co.—Birds of Paradise—Great Lesler—McGoods, Lenzen & Co.—Hager & Goodwin.

NORFOLK, NEBR.

Auditorium (Sunday)—Silver Duval & Kirby. (April 20 and 21)—Cervo & Moro—Mack & Velmar.

PEORIA, ILL.

Orpheum (First Half)—Dallas Walker—Roscoe Ails, Kate Pullman & Co.—Wilson-Audrey Trio. (Second Half)—Middleton & Spellmeyer—Primrose Four.

QUINCY, ILL.

Orpheum (First Half)—Raymond Wilbert—Chamberlain & Earle—Dan Fitch Minstrels. (Second Half)—Christie & Bennett—Four Rubini Sisters.

RACINE, WIS.

Rialto—France & Jerome—Frank & Ethel Halls—Coulter & Rose—La Graciosa.

ROCKFORD, ILL.

Palace (First Half)—The Florenis—Voland Gamble—Fireside Reveries—Spencer & Williams—Dancing Kennedys. (Second Half)—Jack & Jessie Gibson—Ray & Edna Tracy—Stella Mayhew—Minstrel Monarchs—Niobe.

ST JOE, MO.

Electric (First Half)—Francis Ross & DuRoss—Monte & Lyons—Crystal Bennett & Co. (Second Half)—Sinclair & Gray—Arch Woody—Miller, Packer & Selz.

ST. LOUIS, MO.

Columbia (First Half)—Wheaton & Boyd—Frank & Ethel Halls—Seymour & Jeanette. (Second Half)—Lester Raymond & Co.—Whiting & Dunn—McKinley Sisters—Harry Garland.

Rialto (First Half)—Ward & Dooley—Jack Hughes Duo—Cevene Troupe—Ned Nestor & Co. (Second Half)—Bodero & Brown—Williams & Clark—Four Tamakis.

Grand Opera House—Grace Ayers & Bro.—Stanley. Tripp & Mowatt—Bob Murphy—Weir & Crest—Raymond Bond & Co.—Stanley Chapman—Henry Catalano & Co.—Alexandria—Page, Hack & Mack.

SIOUX CITY, IOWA

Orpheum—(First Half)—Love Sisters—Marry Mo—Milt Collins. (Second Half)—Big Jim—Frank Whitman—Renee Roberts & Band—Pierce & Ryan.

SOUTH BEND, IND.

Palace (First Half)—Petty Reat & Bro.—Tango Shoes—Emma Carus & Co. (Second Half)—John & Nellie Olms—Wells & Winthrop—Schwarts & Clifford.

SPRINGFIELD, ILL.

Majestic (First Half)—John & Nellie Olms—Stars of Years Ago—Bodero & Brown—Will J. Ward—Collins & Hart. (Second Half)—Chandon Trio—Ward & Dooley—Autumn Trio—Jarvis Revue—Ned Nestor & Co.

SPRINGFIELD, MO.

Electric (First Half)—Joe Allen—Broderick Wynn & Co. (Second Half)—Eary & Eary—Moore & Fields.

TERRE HAUTE, IND.

Hippodrome—Autumn Trio—Hammond's Whiteway Orchestra—Schwarts & Clifford—Chandon Trio—Willie Higgie.

TOPEKA, KANS.

Novelty (First Half)—Mason & Scholl—Levere & Collins—Foch Four—Tyler & Crolius. (Second Half)—Paul Rahn & Co.—Silver, Duval & Kirby—Monte & Lyons.

"CAPTAIN AND KIDS" AGAIN

Gus Hill and George M. Gatts have made arrangements whereby the Walfred Amusement Company will send on tour the cartoon comedy, "The Captain and the Kids" again next season. This attraction which has always been produced in the past by Hill alone was not on tour the past season.

"FOLLIES" GIRLS RETURNS

Phoebe Lee and Helen Worthing, the two "Ziegfeld Follies" girls who took Palm Beach by storm when they went there on their winter vacation, returned to the cast of the show at the New Amsterdam Theatre.

"AS YOU LIKE IT" CAST

The full cast for the American National Theatre's production of "As You Like It," which opens at the Poli Theatre, Washington, next Monday, prior to coming to the Shubert Theatre on April 23, was made last week. The cast as to characters is: The Duke, J. Malcom Dunn; Duke Frederick, John Craig; Amiens, Frank Aroundel; Jacques, A. E. Anson; Le Beau, Edgar Norton; Oliver, Jerome Lawler; Jacques de Bois, Walter Abel; Orlando, Ian Keith; Adam, Arnold Lucy; William, Percival Vivian; Touchstone, Ernest Lawford; Silvius, William Williams; Corin, John S. O'Brien; Rosalind, Marjorie Rambeau; Celia, Margalo Gillmore; Phoebe, Gwyneed Vernon; Audrey, Hortense Alden. Percival Vivian is the general stage manager and is assisted by Earl Redding. The costumes and settings for the production are being furnished by Lee Simonson, art director of the Theatre Guild.

FORMER ACTRESS SUES

Edith Williams Draper, former actress, who appeared in "Apple Blossoms" and other Dillingham productions, filed suit for divorce last week against her husband Paul Draper, tenor soloist and grandson of the late Charles A. Dana. The papers filed in the Supreme Court are sealed and allegations made by Mrs. Draper could not be learned.

Miss Williams came here from London about six years ago and married Mr. Draper in May, 1920. Paul Draper has appeared as soloist with the Boston and Philadelphia Symphony Orchestras and is noted as a German lieder singer. He is the son of Dr. William H. Draper.

EQUITY PRAISES DRESDEN

The Equity Deputy Report last week contained a laudation of A. L. Erlanger and Alfred E. Aarons, complimenting them in profuse terms for having given the comfort of the actor a thought in the construction of the Dresden Theatre, the rejuvenated Ziegfeld Roof.

The new dressing rooms installed are spacious and commodious. They proved such a revelation to the members of "Cinders" that they could not restrain themselves from forwarding the good news to their organization, who promptly dispatched a letter of appreciation to Messrs. Erlanger and Aarons thanking them for their interest in the comfort of the players.

NEW TITLE FOR INCE FILM

The title of the drug picture based on the life of Wallace Reed which Thomas H. Ince will produce will not be "The Living Dead." Arthur C. Aiston recently notified Ince that he had a play by Louise Curtis Brown of that title which was copyrighted on November 8, 1917. Ince replied to Aiston that he knew nothing of the play, but having been advised, would change the title of the picture. The Aiston play is not based on the drug evil, but is a melodrama which he will produce next season.

TOM POWERS FOR STOCK

Tom Powers, who closed his engagement with "Why Not" at the Equity-Forty-Eighth Street Theatre last Saturday night has been engaged by Stuart Walker to appear with his dramatic stock company at the Murat Theatre, Indianapolis for four weeks beginning May 7. Powers will appear with the stock company in "Rollo's Wild Oats," "Banco" and "Why Not."

BUT TWO OF ORIGINAL CAST LEFT

Only two of the original members of the cast of "Pride," a comedy drama by Thompson Buchanan, now in rehearsal, which will be produced by Oliver Morosco, are left. Hilda Spong, who was to have been featured in the play which was formerly called "Mon Papa," withdraw last week, leaving only Bob Fisher and Juliette Day, as the only original selections. Besides them in the cast are: William Austin, Dorothy Slaytor, Herbert Belmore, Eugene Redding, Herman Lieb, Harold Van Renslair, Camille Dalberg, Fred Martelle, Beach Cooke, Kenneth Dana, Mary Fisher, Claire Greenwood, and Jane Hope. Morosco intends bringing the play into the Morosco Theatre at the end of this month, following the four-week stay of "The Wasp."

FARRAR HEARING POSTPONED

Justice O'Malley in the Supreme Court has ordered a stay of all proceedings in the divorce suit of Geraldine Farrar against Lou Tellegen until April 20.

Stella Larrimore, meanwhile will take an appeal to the Appellate Division from Justice O'Malley's decision refusing a jury trial in order to clear her name, which was brought into the divorce proceedings. Miss Larrimore was identied as a "Miss S. L." as one of three corespondents.

Justice O'Malley's order automatically postpones the final hearing before Referee Thomas H. Mahoney until April 20, or until Miss Larrimore's appeal has been argued.

Miss Larrimore appeared in Tellegen's last starring vehicle "Don Juan," which played a short engagement at the Garrick Theatre.

FLORENCE REED FOR STOCK

Florence Reed who closed in "Hail and Farewell," a play by William Hurlbut, at the Morosco Theatre on March 24, has changed her plans regarding sailing for Europe shortly and will appear as a guest star with the Henry Duffy Players for three weeks. Miss Reed will appear in "Hail and Farewell" at the Academy of Music, Baltimore; Pit Theatre, Pittsburgh and President Theatre, Washington. She will open her engagement in Baltimore next Monday.

WOODS TO DO THE NEXT

Al H. Woods declares that he and not the Selwyns will produce the next edition of "Potash and Pearlmutter" which will be based on the radio subject next season. Woods says that he only turned over the "P and P" production rights for "Partners Again" to the Selwyns but kept future production rights for himself. He expects to make the new production late in the Fall with Barney Bernard and Alex Carr playing the title roles.

JARVIS SELLS BOOK RIGHTS

Sidney Jarvis completed a deal last week whereby he sold to Joseph Schenck the motion picture rights to the novel "Love and Diana," by Concordia Merrill. One of the Talmadge sisters will be starred in the film, which will be produced in the near future.

Jack Walsh & Co.

What *N. Y. Clipper* Says: Jack Walsh and Company were another comedy treat of the bill in a tabloid musical comedy, "Little Miss Sunshine." Walsh is a sort of pocket edition of the late William Dooley, and gets over his comedy stuff with punch and pep.

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DEATHS

Ed. C. Warner, general agent and traffic manager of the Sells-Floto Circus died suddenly at the Palmer House, Chicago, early Tuesday morning, April 3rd, from stomach trouble.

Mr Warner was born in Rochester, N. Y., forty five years ago and was the General Agent of the Norris and Rowe Circus, having been appointed to that position when quite a young man and after piloting this show successfully for several years, he went to the Sells-Floto Circus as special representative ahead for H. H. Tamenn one of the owners and later became General Agent and continued in that capacity for several years and left to pilot the Polack Bros. Enterprises and when the Muggivan-Ballard Interest purchased the Sell-Floto Circus Mr. Warner was again engaged for his former position and held same to his death.

In Memory of my dear Father

LEOPOLD FREED

who died April 3, 1923

JOE FREED

May his soul rest in peace.

Mr. Warner was considered one of the best General Agents and Traffic Managers in the business, he had a very wide acquaintance with practically all of the Railroad Agents in U. S. and Canada, and every one with whom he came in contact spoke in the highest terms of his business methods. Mr. Warner was buried with full Masonic Honors by the Columbian Commandery, Chicago, Thursday, April 5th. He was a member of the Pacific Lodge of Masonry, New York, and besides his lodge's there were several beautiful Floral Offerings from his many friends. The Sells-Floto Circus which opened at the Coliseum, Chicago, April 7th, arrived in town early in the week from winter quarters, Peru, Ind. and the entire Company along with a great many show Folks attended the services.

Miss Maggie Le Clair, vaudeville actress, died Sunday, April 8th, in St. Michael's Hospital, Toronto, Canada, of pneumonia at the age of 63 years.

She made her first stage appearance in 1879 in an act known as the St. Clair Sisters. She later toured the United States and Canada with her husband as "Casey and St. Clair." When taken ill, Miss St. Clair was appearing at a local theatre in Toronto, with a troupe of former vaudeville headliners.

Harry Van Cleve died in Prescott, Arizona, on Saturday, April 17, after several years' illness with tubercular trouble. When last seen in vaudeville, he had been doing the act with his mule, known as "Van Cleve and Pete." For many years, the act was called "Van Cleve, Denton and Pete," the other human in the act being his late wife. He was fifty-five years old.

ENRICO RASTELLI

Theatre—*Palace.*
Style—*Juggling.*
Time—*Fifteen minutes.*
Setting—*Full stage.*

Rastelli is assisted by a man and woman in evening dress, while he himself is clad in yellow silk blouse and knickerbockers, and works against a background of red plush curtains, rich but modest and in good taste.

Whatever he does, he accomplishes without a moment of stalling, with sufficient confidence, and unusual finesse, in fact, almost remarkable finish. He did a minimum number of tricks with a maximum amount of showmanship, evidently having learned a few things and learned them well. The flash, and attempt to impress the audience was noticeably absent and not one of the faults of this offering.

He opened by juggling some sticks, apparently simple, and later used a rubber ball about three inches in diameter, with the sticks. The ball was frequently balanced on one of the sticks, etc., as well as on his head and rolled across his shoulders. He also bounced the ball upon his head while he juggled several disks and spun the sticks. His unusual sense of balance allowed him to balance and whirl the ball on the end of the stick held in his mouth and do other tricks along the same lines, such as juggle nine hard paper plates.

Some clever risley work was done, Rastelli mounting a large silver cup on a table and juggling a rod, etc., with his feet, sometimes being balanced on one hand and doing various things with the other. Later, while blindfolded, he did more risley work, of an intricate nature, making his feet and hands do different feats at the same time. For the finale, a bit of a flash was necessary and he whirled a large object like a starfish, with his feet and juggled sticks with his hands and whirled something else with one of his feet not used in connection with the big starfish. Probably nothing sensational is evident to some in Rastelli's routine, but it's not the tricks, but the way they're done, as is the case with many other things. M. H. S.

Elaine Ivans has replaced Fania Marinoff in "The Love Habit."

HUGO RIESENFELD

Theatre—*Palace.*
Style—*Orchestra.*
Time—*Thirty minutes.*
Setting—*Full stage (special).*

Jazz orchestras have jazzed the classics, and Riesenfeld is symphonizing popular music, thus creating "Classical Jazz." The work of the director and his musicians is well known and liked by the many patrons who go to the Rialto and Rivoli motion picture theatres, the orchestras being credited with having "made" both the houses when they opened, a few years ago. Of course there is no reason why a competent organization of 55 musicians should miss, in vaudeville or any other sort of theatre.

The efforts of the musicians were made more effective by stage setting behind a shut-in down stage, designed and constructed according to the program, by the Famous Players-Lasky Corporation's Long Island Studio. The opening selection, "1812 Overture," by P. Tschaikowsky, has done duty often in the first run movie houses along Broadway, and being a descriptive piece of music allowed the orchestra sufficient range for expression and effects. A film preceded the first number, telling about Napoleon and his retreat, etc., which seems superfluous in a way. In the background for the climax of the selection a miniature set depicting the burning of Moscow was a remarkable bit of ingenuity and highly effective with toppling buildings, etc., and the flames gradually spreading through the city.

Coming down to "Classical Jazz," "Chicago," as it might be played in various foreign countries was done. A slide, that started on one side of the house announced each country, etc., attracting attention as it moved along toward the center of the stage. Two colored page boys with a placard announced the songs, etc. This style of arrangement has been done in many theatres by orchestras throughout the city, especially houses that play both vaudeville and picture.

"Three o'Clock in the Morning," was the next selection, two or three soloists sing at different times, and at the conclusion the setting in the background was a girl shooting arrows at the ball in the belfry, etc. "My Buddy" followed and one other published number popular last season. M. H. S.

LETTER LIST

LADIES

Almond, Babe
Ayers, Trixie
Bailey, Mrs. E.
Brenon, Kathleen
Carrette, Bessie
Costello, Ines
Fielding, Pauline
Forbes, Grace
Hairle, Sadie
Jackson, Anna
Kingston, Lorraine
La Barr, Bernice
Marshall, Grace
Martins, M.
Penn, Nina
Rappo Sisters
Wallace, Martha & Anna
Walmsley, Sue
Williams, Mrs. E. R.
Wilson, Jacque

GENTLEMEN

Anthoney, Jock
Barton, Charles
Bedford & Gardiner
Bland, Will
Brooks, Wallie
Burns, Tommy
Fanning, Frank
Fraser, Gordon
Healy, John
Howe, Samuel
Hurst, Frank
Jennings, Clifford
Kelton, Aryan
Kennedy, Sam M.
Levine, Charlie
Lott, John W.
Marshall, G. O.
Ormonde, Harry
Ranier, Robert
Reynolds, Edward K.
Rostow, A. P.
Stanley, Fred
Walsh, Lew J.
Weston, Ted

"UPTOWN WEST" IS CLEVER

"Uptown West" presented by the Matinee Players at the Earl Carroll Theatre for the first time last week, is a melo-dramatic play dealing with the troubles encountered by a Japanese man married to a white woman. Lincoln Osborn is the author and unfolds his plot delicately enough to keep it from being blatantly forced.

Sakamoto is a Japanese immigrant who falls in love and marries Mildred, an American girl from the Middle West. He finds that he and his wife are drifting apart and does all in his power to prevent this, being more than kind and gracious in his attempts to hold her love. A child is born and instead of serving as a bridge this merely widens the gap as his wife is always looking for the father's racial characteristics in the child and fearing to find them. The child dies and a former sweetheart of the wife's turns up. The husband goes away to give his wife her freedom, but cannot stand the separation. He comes back, kills his wife's sister by mistake and then kills himself.

The play is not a sweet play but it is well acted and deftly handled. Henry Herbert, as the Japanese, departs from the accepted manner of playing this part and contributes a remarkable piece of work. Florence Mason is excellent as the American wife and the others are adequate.

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1738—Perry Glass—Song Poems.
1739—Reed & Blake—Material.
1740—Jennings & Mathe—Novelty Costume.
1741—Brian M. Jewett—Title.
1742—Wyse & Brue—Title.
1743—R. Brownlee—Act.
1744—Harry Stanford—Poems.
1745—Lon Atzell—Song Title.
1746—Anton Lada—Orchestra Titles.
1747—Donna Darling—Song.
1748—Sidney B. Holcomb—Lyrics.
1749—Thomas Sigurdson—Lyrics & Music.

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THEATRE EMPLOYEES TO DEMAND WAGE INCREASE FOR NEXT SEASON

Stage Hands, Picture Machine Operators, Musicians Are Preparing to Demand Raises Ranging from Ten to Twenty Per Cent—Musicians in the Lead.

Managers of theatres and road attractions will this summer be confronted with demands from stage hands, motion picture machine operators and musicians for an increase in wages beginning with the 1923-24 season in September. Though no official demands or inkling of a demand has as yet come to the notice of the managerial organizations, overtures for increases are expected from the stage craft and musicians which will run from 10 to 20 per cent according to the prevailing wage conditions in other industries in the various parts of the United States and Canada.

During the past month industrial corporations, mills and factories throughout the country have been announcing that they had increased the wages of their employees, voluntarily, from ten to twenty per cent. Then recently the United States Railway Labor Board announced that it was holding hearings for the establishment of an increased wage scale for railroad employees.

Receiving reports of this nature, the theatre employees decided that as long as a reign of prosperity was returning and that men employed in industries, factories and mills were getting an increase in their wages, living conditions would be changed and the cost of living would naturally be increased with the increase in pay of residents of a community, so therefore, the men employed about the theatre in cities and towns throughout the country in discussions they have had inside and outside of union circles have signified their intentions of demanding an increase in wages so that they could adjust their mode of living according to the prevelant costs of commodities and necessities.

From indications, it is likely, that the American Federation of Musicians will come forward with the largest average demand for increase of wages of its members throughout the country. This increase will not be sought for the organizations separately by the parent body as each organization, with the exception of local 802 of New York, has local autonomy and may bargain with the managers on their own account. Local 802, in its treaties with the managers will be compelled to get the consent of Joseph N. Weber, president of the A. F. of M., for any demands that they may submit to the various manager's organizations with which they do business.

The New York organization, however, will probably demand a larger percentage of increase than any of the other organizations affiliated with the A. F. of M. They will do this on the ground that men working in Chicago, Philadelphia, Newark and other cities throughout the country are being paid a minimum scale of wages which is from ten to thirty-five per cent in excess of that paid the members of the New York men. It is likely that their demands will call for an average increase of twenty-five per cent for men employed in New York theatres. They will also make demands for very liberal increase of the wages for men travelling with road companies. They claim that local men playing in theatres in most of the larger cities of the country are better paid than a musician who is compelled to travel with an attraction and pay for their own subsistence and lodging while on tour. The road scale for musicians travelling out of New York with an attraction is $65, while in most of the larger cities in theatres which play musical attractions the minimum scale is $75 a week. It is said, that the New York local will submit a scale calling for a minimum of $90 a week and sleepers for men on tour next season. For men playing in theatres housing musical attractions in New York, a tentative demand will call for an increase of $17.50 a man minimum which will place the wages of the men at $75 a week which will be equivalent to the scale being paid men in Philadelphia. The present minimum the New York men receive is $57.50 a week for such performances.

For vaudeville theatres and high class motion picture houses which employ large orchestras it is expected an average of twenty-five per cent increase will be asked above the present scale of wages.

It is expected that the matter of a country wide increase of wages will be taken up at the meeting and convention of the American Federation of Musicians on May 7th in St. Louis and that resolutions will be passed calling attention to the increased pay men are receiving in other industries and setting forth the fact that the musicians who have made a life's work the profession as a life's work should be given equal recognition by their employers and have their wages increased as well.

These resolutions will be the advance "courier" of the demands that will be presented late in June by the numerous locals to the managers and managers' organizations, throughout the country, with whom they do business.

In Chicago the musicians, stage hands and motion picture operators all will make requests for substantial increases in wages. In the other larger cities the demands will be not as much as those made in Chicago but will average in the three branches of stage craft about twenty per cent.

The New York local of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada which covers the stage employees of greater New York will shortly appoint a committee for the

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I. T. A. ANNUAL MEETING

The International Theatrical Association composed of theatre owners and managers of the United States and Canada will hold their annual meeting and election of officers at the Pennsylvania Hotel on June 18th. It is expected that more than 1,000 theatre owners and managers from all parts of the country will be present.

As yet no plan or program for the meeting has been outlined. This will be done at a meeting of the Board of Directors which will be held within two weeks.

It is expected that some of the important problems and questions that will be submitted will be the matter of revision of railroad rates and the legislation of state tax on amusements, Labor conditions and wages will probably be included in the discussion.

20 PER CENT TAX FOR SHOWS

The South Carolina legislature has passed a law adding a ten per cent tax on all travelling shows that come into the State, which added to the Federal tax of ten per cent makes a total of twenty per cent or enough to prohibit theatrical attractions from entering the State.

Both the Producing Managers' Association and the Actors' Equity are making a concerted effort to get the South Carolina governor and a committee annul the law which they have the power to do. Frank Gilmore, executive secretary of the Actors' Equity, and George Nicolla, of the Producing Managers' Association, have been in communication with Governor McLeod of South Carolina requesting him to remove "the obstacle" that adds sufficient money onto the box office price to prevent outside shows from entering the State.

The results of the protests are being watched closely by all managers.

PHILA. ORCHESTRA IN FILM HOUSE

PHILADELPHIA, April 23.—Leopold Stokowski, with the famous Philadelphia orchestra will to-night (Wednesday) play a special concert at the Duplex film theatre as a compliment to the interest shown in and the efforts made by the Stanley Company to uplift music.

Mr. Stokowski will bring his entire orchestra of 110 musicians to the theatre and the concert will begin at 9 P. M. The regular program of the theatre will be cut to one presentation at 7 o'clock.

The Philadelphia Orchestra has become a national institution. Its fame has reached Europe, and musical America is watching the progress of the orchestra.

2 MORE WEEKS FOR "VENGEANCE"

"The God of Vengeance," which moved last week from the Apollo Theatre to the Prospect Theatre, Bronx, has become a fascinating attraction for the "Bronxites" with the result that Harry Clay Blaney has decided to continue its engagement for another two weeks. The attraction is playing at a $1.50 top in the Bronx while on Broadway $2.50 top was charged.

"PRIDE" LOOKS LIKE A HIT

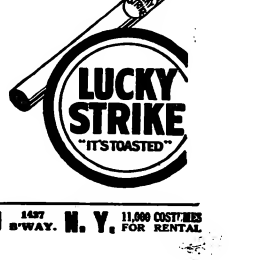
STAMFORD, April 20.—Thompson Buchanan's new comedy, "Pride," was given its premier tonight at the Stamford Theatre under the managerial auspices of Oliver Morosco, with Hilda Spong and Juliet Day carrying off stellar honors in the leading roles.

In the development of the plot, the Duc de Valmont, married to an American heiress, became separated from her because she objected to his attentions to others. Their daughter, educated in a convent, is brought to America by her mother, and loses no time in bestowing her affections upon a young man in this country. At about the same time appears the Duc, seeking a job as a waiter from his former valet, who has become the proprietor of several hotels. Persisting in his determination to earn a living, he takes menial employment. His first and subsequent encounters with the Duchess, and the filial affection awakened in the daughter's breast for him before she suspects that the waiter is her father, furnishes some of the interesting situations in the play, which is brought to a happy conclusion, when the girl makes her happiness complete by accomplishing the reunion of her parents, and there is a suggestion at the close that the Duchess is to restore the duke's wealth, a target for German ammunition while the Duc was fighting for France.

The girl's lover doesn't care, apparently, that his father-in-law had become a waiter, in which he differs from his snobbish sister and her idle and useless husband, whose thirst for alcoholic beverages is satisfied by cocktails served under the name of clam broth—a reminder of one of the deceptions practised in this boot-legging age.

Hilda Spong, as the Duchess, and Juliet Day, as Audrey Valmont, were remarkably good in their respective roles and easily captured first honors of the evening. Herman Leib gave a faithful delineation of the Duc, who, after a frivolous life, has an awakening as a result of war, and tasted happiness when for the first time he earned a living by honest if menial labor.

To know how good a cigarette really can be made you must try a—



COSTUMES Who will make your next ones? Those who have bought from us say— BROOKS-MAHIEU 1437 B'WAY. N. Y. 11,000 COSTUMES FOR RENTAL

OUTDOOR AMUSEMENTS TARGET FOR SCORES OF LEGISLATURES

Dozens of Bills Aimed at Barring Outdoor Shows, Carnivals and Expositions Introduced in Number of States—Carnival Men Feel That United Action to Clear Up Situation Is Needed

The ontdoor show, including carnivals and fairs, and animal exhibitions, has for some reason become the target for ambitious legislatures and unless concerted action is taken by the members of this form of amusement, against the many new bills which have been introduced in state legislatures throughout the country, there will soon be but few states in which outdoor shows and carnivals will be allowed to play. The latest states in which bills have been brought up prohibiting carnivals, fairs, and traveling open-air shows, are Pennsylvania, Illinois and Minnesota.

In the Pennsylvania House of Representatives, a bill introduced by Mr. Edmonds, defines a "travelling carnival company," as "any itinerant organization or aggregation by whatsoever name, moving about the country on railroad cars, motor or horse-propelled vehicles, giving performances or exhibitions for pay, in one or more tents, wagons or other enclosures, and having with it concessions such as what are commonly called doll, blanket, knife, umbrella and teddy bear racks, games of chance, or games of so-called science and skill, whether or not all or part of such shows and devices are under separate ownership, or under one management and control."

This definition is given in section one of the bill, and section two is to the following effect:

"Traveling companies are hereby declared to be detrimental to the public peace, health and public morals, and are hereby prohibited from operating within this Commonwealth."

The penalty in the Commonwealth of Pennsylvania, to any person, corporation, association or copartnership, according to the bill, is a fine of not less than one hundred dollars or more than three hundred dollars, or to undergo imprisonment of not more than six months, or both, for each offense. Each day a carnival company is operated, is to be considered a separate and distinct offense under the provisions of this act, if passed. The bill also provides that all property, "of whatsoever kind, or nature used in the operation or connected with the operation of any traveling company, in violation of the provisions of this act is, and shall be forfeited to the Commonwealth of Pennsylvania."

If the owner of this property is convicted, it will be sold at public auction, and the proceeds to be paid to the school fund in the district of wherever the carnival was operated.

Another bill introduced in the Pennsylvania legislature by Mr. Kennedy, prohibits shows which include racing of any character, whether "vehicles, or animals, or air craft, or water-craft, or to engage in or to promote any game or sport of any character whatsoever where a fee is charged for admission," on Memorial Day, May 30.

One bill introdnced in Illinois, prohibits animal acts in theatres, parks or any pleasure resort; another bans all Sunday amusements, and reqnires that all circuses, carnivals, fairs, parks and all forms of outdoor amusements and entertainments be closed on Sunday. Still another is directed against shell games, paddle wheels, or any other game or gambling scheme or device at any carnival, circus fair, or other like place of amusement. Possession of any such device at any such place, will be considered *prima facie* evidence that the possessor is violating the provisions of the act. A fourth bill calls for the prohibition of carnivals, fairs, or any other form of transient amusement in the entire state. The penalty mentioned in this bill is a fine from $25 to $500, a year in jail, or both.

A bill introduced in the State of Minnesota calls for the banishment of all itinerant carnivals, and declares them public nuisances. Violations of this act subject the operator to a charge of being guilty of a misdemeanor.

LAUDER FOR THE MANHATTAN

Sir Harry Lauder when he completes his American tour in New York next spring, prior to sailing for England, will appear at the Manhattan Opera House, instead of at the Lexington Avenue Opera House, as heretofore. William Morris closed negotiations for the former place last week, as the future of the latter theatre is undetermined.

When Lauder resumes his American tour at San Francisco on October 16th, upon his return from Australia he will have two well established English acts added to his supporting company. One of them, Edna Maude, a dancer is described as being another Adelaide Genee, the premier dancer. Miss Maude has appeared on numerous bills in England preceeding Sir Harry Lander and at practically every show the curtain was held on the Scotch comedian until Miss Mande had acknowledged numerous encores. The other member added is Olga Morselli, a violinist who has achieved a reputation of standing in the English music halls.

"MOUNTEBANK" COMING IN

"The Mountebank" a dramatization of William J. Locke's novel by Locke and Ernest Denny which was presented several weeks ago by Frederic Mackay, manager of the Empire Theatre, at the Broad Street Threatre, Philadelphia will succeed Lionel Atwill in "The Comedian" at the Lyceum Theatre on May 7th. When the play has its New York presentation it will be sponsored by Charles Frohman, Inc., instead of Mackay, as the former did not want to lend their name to the attraction in the tryout stages.

"HITCHY" CLEANING UP

Raymond Hitchcock in his new revue, "Hitchy Koo of 1923," has developed into such a bonanza throughout the middle west, where it has been playing split-week and one-night, that Messers. Jones and Green, producers of the show, are scrambling about for additional time in the "stix." The present booking will keep the Hitchcock show going until May 1. It was tentatively decided to bring the piece into Chicago for a run after that date. But Hitchcock's takings on the road have been so enormous that the management would prefer to prolong the road engagements before bringing the piece to either New York or Chicago for a metropolitan run.

TWO SUITS AGAINST HOLTZ

Lou Holtz, comedian, is made defendant in two actions started against him last week in the Third District Municipal Court. One of the suits is for $1,000 damages, claimed by Charles Broda, who alleges he was injured as a result of being struck by an automobile being driven by Holtz recently in front of the Winter Garden Theatre.

The other suit is for $150.00, instituted by Harry Saks Hechheimer, attorney who alleges that amount is due him for professional services rendered.

VAN & SCHENCK FOR REVUE

Charles Dillingham has engaged Van and Schenck for the new Willie Collier and Sam Bernard revue which he will present at the Fulton Theatre late in August.

ANDERSON TO DO NEW "FOLLIES"

Whatever differences, if any, that may have existed between John Murray Anderson and Bohemians, Inc., producers of "Greenwich Village Follies," has been amicably adjusted and it is announced that Anderson will direct the fifth annual edition of the "Follies."

Anderson was the originator of this series of summer musical shows, not only having been a founder of Bohemians, Inc., for he has staged the four annual productions of the series. According to reports, Anderson disposed of his interest in the corporation to Arthur Pearson, the burlesque producer, after the first show, his interest in the others being in the nature of stage director. In addition to receiving a weekly compensation for the rehearsal and preparation periods Anderson has also been receiving a royalty of two and one-half per cent of the gross on all of the shows of the series.

Anderson had a contract with Bohemians, which expired with the current edition of the revue. When approached for a renewal by Al Jones and Morris Green, managing directors of the corporation he is said to have titled his percentage terms. Later he bolted and formed the Chelsea Producing Company, who are sponsoring his current musical production, "Jack and Jill," at the Globe. Late last week Anderson affixed his signature to another contract with Bohemians, arranging for his staging the forthcoming edition of the show. Neither side, however, would discuss the terms of the contract, but it is generally conceded that Anderson's terms were met.

Anderson is constantly brushing up the "Jack and Jill" show and hopes to have it running smoothly within a fortnight, when he will set sail for London to line up novelties for the new edition of the Greenwich Village show.

"PEPPER BOX REVUE" SCORES

SAN FRANCISCO, April 23.—The latest production by Ackerman & Harris "The Pepper Box Revue" was presented Saturday night, April 14, at the Century Theatre to a big enthusiastic audience, and judging from the frequent applause and the laughter was voted a success, and equal if not better than the recent offering of "Struttin' Along."

Sophie Tucker, who is headlined and featured, received an ovation equal to any Grand Opera prima donna and deservedly so, for she more than pleased and entertained with her specialties, and found it difficult to retire, only after promising to appear later on the program.

George LeMaire, William LeMaire, Joe Phillips, Irma Merle and Jack Moxher, Connor Twins, W. C. Hayes, Messrs. Dunphy, Blake, Cunningham and Thomas, the quartette, all appearing as principals were received with much favor, and will become favorites. The production was staged by Fanchon & Marco, Book by George LeMaire and the Music and Lyrics are by Fanchon & Marco. The set representing the Rose Garden and The Ritz Roof scene was especially beautiful. The full stage numbers included "The Bill Posters"—"The Shoe Shop"—"The Rose Garden"—"At the Dentist's"—"A Minstrel Satire"—"Salon Des Chapeaux"—"Shooting Gallery"—"The Powder Puff Girls"—"At the Ritz Roof." Cilbert Green is the musical director, Will T. Goodman, stage manager and Harry A. Bailey, business manager.

EQUITY MEETING ON JUNE 4

The annual meeting of the Actors' Equity Association will be held at the Hotel Astor on Monday, June 4. It is expected that the possibilities of an extension of the current agreement between the Equity and the Producing Managers' Association, regarding Equity Shop, will be the important topic of discussion.

NEW PLAY FOR SCANLON

Arrangements were concluded last week whereby Rida Johnson Young will write a new romantic comedy, with music, to serve as a starring vehicle for Walter Scanlon, the Irish tenor. If completed in time the show will have an early Summer showing out of town and will come to Broadway in the Autumn.

SHIFT FOR CHICAGO SHOWS

CHICAGO, April 21.—An unusual situation faces three productions now playing here. Three shows are moving, but all three will remain in Chicago.

"Blossom Time" which has been occupying the Apollo will move over to the Great Northern to make way for "The Passing Show" which opens there tomorrow night. "Light Wines and Beer" will leave the Woods and go over to the Selwyn and Olga Petrova who is playing in her own production, "Hurricane," must vacate the Selwyn and will take possession of the Olympic which has been dark the past week.

All shows here are doing little business compared with this time last season. William Hodge in "For All of Us" who has been enjoying a successful season of twenty-two weeks at the Studebaker is going along nicely, but may leave here on May 12, to allow "Lady Butterfly" to come into this house on May13. "Lady Butterfly" is a musical version of "Somebody's Luggage." "Cat and The Canary" at the LaSalle has just passed its 300th performance in Chicago which is the record for this season.

Frank Keenan in "Peter Weston" is still doing the best business of any play in town at the Harris, although receipts at this house could be better; "Up The Ladder" which is now playing at the Schubert Central is holding its own in this small house; "Loyalties" is still doing good business at Powers but must leave here in two weeks. George White's "Scandals" closes tonight at the Illinois and this new house will remain dark for the present. There is a possibility of booking Griffith's picture "The White Rose" in this theatre provided it can be ready in time. This is not definite but negotiations are on. This will make the second time this season the Illinois has played a picture. Griffith's "One Wonderful Night" was the previous offering of the silent drama.

"Two Fellows and a Girl" is doing fairly well at Cohan's Grand; "Peter and Paula" is doing nicely at the Playhouse; "Bristol Glass" remains at the Blackstone.

The public has been curious about R. U. R. which opened last week at the Cort. Good billboard advertising is doing a lot toward putting this play over here; "Tangerine" looks like it will remain here for the summer at the Garrick; Eugene O'Brien in a new play "Steve" is attracting attention at the Princess and "Sally" will remain at the Colonial until May 12 according to present plans of Mr. Ziegfeld. Woods theatre will offer a picture "The Covered Wagon" beginning tomorrow. The Moscow Art Theatre leaves here tonight after a most successful engagement at the Great Northern.

NEW THEATRE FOR GREAT NECK

The Great Neck Theatre, a 1,200 seat theatre which Al. E. Aarons, general manager of the Klaw and Erlanger enterprises and George Duck, a motion picture theatre manager of Great Neck are building will be ready to open late in June. Aarons intends using this house as a showing house of legitimate attractions prior to their being passed upon for a New York presentation. It is said, all attractions seeking bookings through the K. and E. offices will have their initial showings at the Great Neck house. The theatre is only fourteen miles from Times Square and can be reached by train in 26 minutes.

"CHIVALRY" OPENING POSTPONED

Joseph E. Shea has set back the opening of "Chivalry," a play by Wm. Hurlbut at the Apollo Theatre, Atlantic City from May 7 to May 28. The company headed by Irene Fenwick and Richard Bennett will begin rehearsals next Monday. The play will be kept out for two weeks and then will be taken off until August when Shea will present it in a New York theatre.

ANDREWS TO DO FOREIGN SHOW

Lyle Andrews will next season present a foreign musical piece called "The Dancing Dutchess." Charles Purcell will sing the leading role.

GALLAGHER & SHEAN MUST STAY WITH "FOLLIES" SAYS ZIEGFELD

Act Must Stay Until the Show Closes, Declares Producer, Who States That He Will Spend Every Dollar He Owns to Prevent Them Playing for Anyone Else—Equity Says Ziegfeld and Dillingham, Who Are Business Associates, Should Settle Matter Among Themselves

Florenz Ziegfeld, Jr., is determined to have Gallagher and Shean remain with the "Ziegfeld Follies" during the lifetime of the attraction and if necessary will spend every dollar he has to prevent them playing with anyone else. Mr. Ziegfeld made this statement on Monday and seemed greatly incensed at the announcement that the two comedians would endeavor to clear their skirts of the "Follies" contract on June 1st and begin rehearsals with George White's new show in which they were engaged to be starred this summer.

Ziegfeld was so emphatic in explaining his stand in the matter that he said "There is going to be a fight and a good one, over this matter and if the Actor's Equity Association wants to come in on it, I'll fight them again, too."

Continuing he said, "It is just a desire on their part to get money and get it in a hurry. I am paying them $1,500 a week while White will give them $2,000 a week and they want to get out and grab it quick. My contract with them is plain enough. It is in the form of a letter written by me, with their acceptance at the bottom of the letter, executed in duplicate and reading "the run of the show in 'Ziegfeld Follies'" of 1922. The letter then says 'In all other respects to be governed by the rules and regulations of the Actors' Equity Association run of the play contracts, except where otherwise specified. But this one is otherwise specified.'

"You will note that after expressly stating that the engagement was for the run of the 'Ziegfeld Follies of 1922', the word 'other' was used to apply to the conditions in the Equity contract. The Equity contract printed form specifies that for ordinary productions the season of a play is supposed to terminate on the first of June. If Messrs. Gallagher and Shean had secured that kind of a contract, possibly they might have some basis for their withdrawal, but they expressly stipulated at the time that the contract read, 'for the run of Ziegfeld Follies of 1922' and the Equity contract was adopted with the provision that in all 'other' respects it would apply.

"The Ziegfeld Follies of 1922 is still running at the New Amsterdam theatre, will celebrate a full year run on June 5th and will continue to run into the hot weather with Gallagher and Shean as members of its cast."

Mr. Ziegfeld said that he believed that the Equity would compel Gallagher and Shean to keep their contracts with him and continue with the "Follies" until the current production goes to the storehouse, which will be at the end of next season as the company will go on tour at the end of its New York engagement. Continuing, he said, "and I will look to see Equity have George White, who is backed by Charles B. Dillingham, postpone the starring of the two men until they have fulfilled their contract with me."

Ziegfeld had filed a copy of his contract with Gallagher and Shean with the Producing Managers Association and has requested that organization to take the matter up with the Actors' Equity Association through official channels.

Last week the two comedians called upon George Nicolai, secretary of the P. M. A., and asked him for a ruling on the contract. Mr. Nicolai informed them in an official capacity that Ziegfeld could hold them to fulfill their obligation to him.

At the Equity headquarters it was stated on Monday that the matter had not been brought to the attention of the organization through official channels, but that when it was it would have to take its regular course, arbitration at conferences which are held bi-weekly between Equity and Managers' committees.

The Equity officials declared that they could see no reason why the matter should be brought to that organization for Ziegfeld and Dillingham were business associates and therefore could settle the matter without involving the Actors' association and Managers' association in a lengthy and unnecessary controversy.

EQUITY SUES FRISCO MANAGER

SAN FRANCISCO, April 23.—Nat Goldstein, theatrical producer, has been made defendant in a suit for $3,519 filed in the Superior Court last week by Theodore Hale, acting as attorney for the Actors' Equity Association. The amount involved dates back to last season when Goldstein took over the production of the musical play, "Angel Face." Goldstein kept the piece going for thirty weeks and is said to have dropped over $90,000 before throwing up the sponge. When the piece closed in Philadelphia last season he owed $6,000 in back salaries. Through an amicable arrangement with Equity he gave promissory notes for the amount due and has since satisfied more than $2,500 of the claims. The remaining note was to have been taken up last June. This is the sum involved in the present suit.

Since his ill-fated experiences with "Angel Face," Goldstein took another plunge into theatricals this season with another musical piece, "Oh Look," which toured the west with Harry Fox as its star. Goldstein is said to have dropped a considerable sum on this production. It is said that he owes several of that company salaries and has given them individual notes for the amounts involved. None of the latter have placed any claims with Equity and it is generally conceded that they are satisfied that Goldstein will make good his obligations just as soon as he can get hold of the money.

Goldstein is said to be in New York.

"SALLY" RETURNING TO N. Y.

CHICAGO, April 21.—When Florenz Ziegfeld walked into the Colonial theater where "Sally" is playing and saw the house about half full he decided to bring its Chicago engagement to a close earlier than at first planned. "Sally" will leave here May 12 returning to New York, where, Mr. Ziegfeld believes, there are many who will give it good patronage. Ziegfeld arrived here the first part of the week to visit his family and at the same time took over the production which has been playing here fifteen weeks. The scale of $4.40 top has been maintained throughout the run but recently the demand has lessened until good seats could be procured during the week nights without much trouble. With the approach of warm weather "Sally," like all other shows in town has felt the effect.

"GOOD MORNING DEARIE" CLOSES

"Good Morning Dearie," the Charles Dillingham musical show which has enjoyed a run of eighty consecutive weeks, closed at Rochester on Saturday night. The piece has been one of the biggest money makers ever sent out by Dillingham.

SELWYN SHOW FOR LONDON

Archie Selwyn is making arrangements in London for the presentation there of his brother Edgar's play "Anything Might Happen," which recently closed at the Comedy Theatre, this summer.

PHILA. SHOWS HOLD UP WELL

PHILADELPHIA, April 23.—The much heralded appearance of the Moscow Art Theatre Company, attracted a large and fashionable audience to the Lyric Theatre tonight. Tolstoy's spectacular historical drama, "Tsar Fyodor Ivanovitch" provided a more than adequate opening bill and was warmly received by those present.

The coming of the Russian Players will undoubtedly be responsible for renewed activity among the theatregoers here. At any rate their appearance will create a stimulus for theatrical entertainment, which has been more or less dormant since the Lenten season, with a promise of all shows prospering from the incident.

The fourth edition of "Greenwich Village Follies," at the Shubert, served to liven up things last week and bids fair to have a record breaking run here. Both press and public are unanimous in their plaudits of the production, generally agreeing that it is the best show of the series.

"The Changelings," with its all star cast headed by Henry Miller and Blanche Bates, continues to pack them in at the Broad and will undoubtedly remain until it has worn out its welcome.

"Blossom Time," which registered a record of twenty-seven weeks at the Lyric, has moved over to the Adelphi for a continued run, while Fiske O'Hara in "Land O'Romance" will depart from the Walnut to make way for "Kempy."

"Spice of 1922," which is rounding out its third week at the Chestnut will withdraw this week to permit Eddie Cantor in "Make It Snappy" to settle down at that house for a limited engagement.

"Captain Applejack" will remain for two more weeks at the Garrick, where it has been doing excellent business. Nothing has thus far been booked to follow it here.

REEVES STORY DRAMATIZED

"Craig Kennedy," a dramatization of Arthur Reeves' detective stories by Charles W. Goddard and William Pinkham, has been accepted for production next season by George Lederer. From all accounts the author has been unusually active next season inasmuch as he has already contracted to do a revised edition of "Peaches" and another musical play, "Suzette."

NEW DRINKWATER PLAY COMING

William Harris, Jr., has secured for production during the coming fall, a new play called "Robert E. Lee," written by John Drinkwater, the English playwright who wrote "Abraham Lincoln." Mr. Drinkwater is scheduled to come to America to aid in the staging of the play.



ARTHUR HALL

Arthur Hall, the man whose voice is heard and welcomed in millions of American homes. For the past few years Arthur has been making records for Victor, Columbia, Aeolian, Gennett and Banner phonograph companies.

"THE BRIDE" A MYSTERY THRILLER

TOLEDO, April 23.—Violet Heming opened last Monday at the Toledo Theatre in a new mystery play, "The Bride," by Grant Morris. A creditable performance was given by Miss Heming and the rock comedy, and after the necessary fixing here and there of the play, it is expected to come to New York for a run in the near future.

The play opens when a beautiful young bride suddenly appears in the drawing room of two bachelors, causing both of the staid bachelors that she arrived through the trap door. This begins an interesting series of possibilities to which are added front page stories in the day's papers.

Just why the bride came to the bachelors' apartment is a matter of conjecture and further mystery envelops the play. Miss Heming appears at her best when she works her way into the hearts and good graces of the couple into whose house she has intruded, and, of course, one of the bachelors succumbs completely to her charms. In time the denouement clears up the mystery, and the identity of the thief who robbed the safe in the wall is also disclosed as a surprise.

Miss Heming was always equal to the rôle and gave a charming performance. James Crane, who is in the company temporarily, has a role that does not fit in which to learn his lines, and was somewhat uncertain about them. Nevertheless, he made an excellent leading man. James A. Bliss, as the elder of the two bachelors, did well as a character man, and made the most of the part. Beulah Bondy was well received as usual, and had the part of aunt to the two old bachelors.

Others in the cast did well, including Irving Mitchell who took the part of the policeman, and Neil Phatt handled the important butler rôle with ease.

The principal criticism of the vehicle which may serve Miss Heming for a Breadway run is that the play lacks a definite punch in the spots that it is expected to register with Miss Heming. Miss Heming. For she is of the type that needs life and action at the climaxes. Not only the action of the play has its faults, but some of the lines could stand some fixing also.

DIXON CREDITORS TO MEET

A meeting of the creditors of Henry P. Dixon, formerly Unit Show producer and former burlesque manager and show owner, will be held at the office of Henry K. Dixon, referee, at his office, No. 140 Nassau street, on April 30, 1922, at 10.30 A. M.

Dixon filed his bankruptcy petition on April 17, which showed liabilities of $21,312, assets unknown, consisting of six shares of stock of the American Burlesque Association.

Among the creditors are E. Thomas Beatty, $2,000; Mrs. Henry P. Dixon, $2,500; Mrs. Katz, $2,000; J. Herbert Mack, $1,500; Phil H. Dalton, $2,150.

Dixon gives his business as that of a "theatrical producer" and his residence as 528 West 111th street, New York, and his business as 701 Seventh avenue.

Dixon's revue on the circuit was called "Midnight Frolics" and was known as one of the better of the many units.

HALF SALARIES FOR REHEARSAL

The innovation of paying half salaries for the entire rehearsal period is about to be experimented with by Harry Walker, head of the Harry Walker Booking Office, who is assembling a new revue for a tour of the M. L. Kelly chain of cabarets in Panama.

Walker, who was a former performer, knows the hardships to which choristers are subjected and since this season has not been such a promising one for the organizing he believes that producers should lighten their burdens whenever possible, providing such a course is appreciated.

Mrs. Kelly, who heads the Panama amusement enterprise which bears her name is thoroughly in accord with Walker's views and has insisted upon bearing half the expense of the experiment.

The revues now being assembled will be ronted for a season of twenty weeks.

FAMOUS PLAYERS STOCK DROPS AT START OF GOVT. CASE HEARING

Federal Trade Commission Starts Taking Evidence in Government Charges That Famous Players-Lasky Corp. Employs Unfair Competitive Methods and Stock Drops—Orpheum in Small Gain

An otherwise colorless market was featured this past week by the sudden decline of the Famous Players-Lasky stock 2¼ points with a further loss of ¼ of a point on Monday of this week. The action of the issue when became understandable when the Federal Trade Commission issued, late in the week, its amended complaint seeking to have the company and six of its affiliated companies established as a movie trust. The Famous Players corporation has issued a categorical denial to all the allegations, but nevertheless this action was bound to be reflected in the price of the issue.

The Federal Trade Commission, in its complaint, charges the Famous Players-Lasky Company and—six of its associates with acting in restraint of trade. The hearing was begun on Monday morning in the offices of the commission, 29 West Thirty-ninth street, and it is possible that the testimony during the next few days will, to a large extent, govern the price of the stock.

When this suit by the Federal Trade Commission is taken into consideration it is easy to see why Famous Players dropped, in comparatively short time, from around 97 to its present mark of 85¾. Although various other causes were ascribed for its peculiar action it was the impending government action that acted as a check on the price of the stock. Even though the price has declined sales have been few, mostly because control is held by several large interests who refuse to be alarmed and because those who have smaller holdings, having bought at a price considerably above the present quotation, refuse to be shaken out. During the week the stock slid from 88¾ to 85¾, at which point it closed on Saturday for a loss of 2½ points. On Monday of this week 4,400 shares were sold, the stock declining to 85¾, a further loss of ¾ of a point. Should the testimony before the commission be very adverse it would not be at all surprising if the issue hung up a new low.

Goldwyn, with 13,700 shares moving, just about held its own, hovering around the 6 mark all week. Opening on Monday a week ago at 6¾ it varied during the week from 6¾ to 6⅞ and closed at 6 for a loss of ⅛. On Monday of this week it held firm at that point with 600 shares sold.

Loew failed to react to any appreciable extent, opening the week at 19 and closing at 18¾ for a loss of ⅛, and holding at 18¾ on Monday of this week with 600 shares traded. The possibility that Loew is going through a shaking-out process might account for its price, although anything within ½ point of 19, either way, has been considered normal for this issue.

Orpheum was the only amusement stock on the big exchange last week to show a gain, the price going from 19¼ on Monday a week ago to 19¾ on Saturday with 4,300 shares sold, a new number than usual. This gain of ½ a point was not held on Monday of this week when the stock, with 700 shares sold, went from 19¾ to 19⅝ for a ⅛ loss.

"WHY NOT" FOR CHICAGO

Robert McNabb and George Atkinson have taken over the management of "Why Not," the play by Jesse Lynch Williams, which was originally presented and sponsored by the Equity Players, at the Equity-Forty-Eighth Street Theatre, from Louis O. Macloon and will present it at Powers Theatre, Chicago on April 30. Both Equity people will co-operate with the new producers in the presentation of the play in the Windy City and are to receive a royalty for the use of the name. Four new members have been added to the cast which originally presented the play, they are, Ernest Glendenning, Margaret Mooers, Estelle Winwood and Catherine Roberts. Thomas Louden, Norma Mitchell, Raymond Guion and John Cromwell are the members of the original cast which played at the National Theatre to remain with the attraction.

TREASURERS' SHOW ON SUNDAY

The Thirty-fourth annual show of the Treasurers' Club of America will be given on Sunday evening April 29th, in the form of a benefit performance for the sick and burial fund of the club at the Hudson Theatre. Many members who are in the organization since it started will be present Sunday night.

A list of stars who will appear at the show is being prepared by the club committee in charge of the benefit performance and it will be announced sometime this week. The club was formed 34 years ago with twenty members. At that time the leading theatres were Wallack's, Daly's and the Bijou.

"LADY BUTTERFLY" DOING BIG

"Lady Butterfly," the Morosco Golding Company's musical comedy which has been doing a capacity business through the sale of "two for one" and cut-rate tickets, will conclude its engagement at the Astor Theatre on May 12. The Shuberts then will place either "Bal Tabarin" or the new Jim Barton show in the house for a Summer engagement.

"GABETTE" SHORT, CLOSES

"Gabette," the musical play sponsored by the Community Players, which closed after having been out two weeks, is said to have been hauled in because of lack of capital. The company meeting at the cast said the stage crew have filed claims against George Byron Totten, who as head of the Community Players, promoted the production.

Totten's difficulties with the piece date back to its early rehearsal period, when Equity stepped in and insisted the organization, meaning the Equity, to permit Totten to use the money he had posted as a bond, so that the show could continue.

At first Equity wired the company deputy that they could not allow Totten to use the money he had posted with them, but after a series of long distance phone calls, the money was forwarded. When the show stopped in Scranton the following week, its earnings were just about sufficient to bring the company back, without paying salaries to either the cast or stage crew.

Equity has taken the stand that since the members of the company took matters in their own hands and financed the piece against their admonitions, that the Association can hardly be expected to collect the money due.

Totten is said to be scurrying around attempting to interest capital to finance the piece for a metropolitan presentation. However, he will have Equity to reckon with before he can proceed further with the piece. At present his name adorns the Equity black-list, all of which means that members of the organization will not be permitted to appear in any of his productions until he has adjusted the outstanding claims.

SEE END OF CHICAGO ORCHESTRA

CHICAGO, April 21.—Because of the musicians' union demands it looks like the end of the Chicago Symphony Orchestra. For the past few weeks there were rumors that all was not well between the Musicians' Union and the Orchestral Association of Chicago. Last night matters came to a head. Whether it is to operate on a two-thirds basis, or whether there be no orchestra at all for next season will soon be decided.

The musicians' union served a demand on the Orchestral Association for a 25 per cent increase or $15. a week for next season. The Orchestral Association answered that last season it suffered a deficit of $70,000 and feels unable to increase its burden.

When the Chicago Symphony finishes its season tonight it will be technically disbanded. There have been no contracts signed with any members for next season, which is unusual. A notice which is being sent out to subscribers reads that renewals will be accepted only on the condition if there being another season.

In a statement by the Orchestral Association it tells that on March 21 of this year a delegation from the Musician's union headed by President Petrillo presented and discussed a demand that a minimum salary for members of the orchestra be increased from $60 to $75, which, since a number of the players receive more than the minimum scale, would mean an increase in the payroll throughout the orchestra. After a full explanation of the situation the delegation was told it was impossible to meet the demand in full or even in part. On the following Saturday (March 24) the union served notice that its members in the orchestra should enter into a contract for the season of 1923-24 until the matter had been settled.

Horace Lyon, one of the Vice -presidents of the Orchestral Association stated that in the year 1921-22 the orchestra ran behind some $30,000 after using the net earnings of the Auditorium, adding of about $40,000 or about $70,000 total. In order to meet this deficit securities from the endowment were used. This season the price of tickets was increased to the extent of $16,000 and office rents in the building were increased $5,000. With endowment funds now available, this year's deficit will be met.

"The present union scale for orchestral players in Chicago is the best in the country, a minimum of $60. for four concerts a week and four rehearsals of nine hours for twenty weeks. There are such additional benefits, and old age pensions, for none of which are the members of the orchestra assessed one cent.

Mr. Oakley declares that three courses are open. The orchestra may accept the scale offered for the coming next year number sixty-five players instead of the present ninety-two; the orchestra may be entirely disbanded.

The Chicago symphony orchestra was organized in 1891 and this is the first time in the thirty-two years that the association and the players have come to an open conflict. Heretofore all salary adjustments have been made peacably and equitable.

"XYPALANTI" FOR CARROLL

Henry Baron's adaptation from a French farce, "My Aunt From Xypalanti," will be presented at the Earl Carroll Theatre next Monday night. It was intended to try the show out, opening at Wilmington last Monday night, but the preliminary tour was cancelled when the producers decided to try it out in New York. The attraction is playing on a straight percentage contract without any minimum guarantee to the theatre.

"ADRIENNE" COMING IN

"Adrienne," Louis Werba's new musical production which is scheduled to open at the Garrick Theatre, Philadelphia, on May 14 and remain on the road until the latter part of June is slated to be brought into either the New Amsterdam or the Globe Theatre. It will be given the preference at the New Amsterdam should the "Follies" vacate, otherwise it will follow "Jack and Jill" at the Globe.

MILEAGE BOOK PLAN HALTED

BOSTON, Mass., April 23.—After a hearing on a petition of fifty Eastern railroads opposed to the Interstate Commerce Commission ruling, Judges Mack, Brewster and Morris in the United States District Court issued a permanent injunction restraining the commission from carrying out its recent order providing for the sale of non-transferable and interchangeable mileage tickets at a 20 per cent price reduction.

The suit was brought to annul the Interstate Commerce Commission order of March 6, 1923, requiring the railroads to issue at a price of $72 tickets calling for 2,500 miles of carriage in denominations of $90. Although the case was brought before the court on a petition for a temporary injunction it was agreed during the argument that the hearing be considered final.

Under the terms of the commission order against which the injunction was issued, practically all of the large railroads in the United States will place on sale on May 15, mileage tickets good for 2,500 miles at a 20 per cent reduction. The Boston court order is likely to restrain the sale of tickets on that date in all over the country, although the terms of the order as conveyed to the commission only affects the eastern railroads which fought the commission's policy in the court. Some action is expected now by other railroads in the South and West since they have a precedent established to guide them.

Word has come from Interstate Commerce Commission officials in Washington that the Federal Court order here would probably be appealed at once to the Supreme Court for its final decision. The opinion of the Federal Court in Boston follows:

"It is clear from the record," the opinion states, "that the commission proceeded on the assumption that the spirit and theory of the congressional amendment (approved August 9, 1921,) required them to order the scrip coupons to be issued at reduced rates, at least in so far as such rates could not be deemed confiscatory.

"In our judgment the amendment is not mandatory. It does not require that such coupons shall be issued at a reduced rate. Attempts to fix specific reduced rates by legislation were defeated.

"The amendment itself is attacked as unconstitutional in that in requiring the interchangeable scrip coupons it compels an interchange of credits between the railroads and thereby compels a service at the risk of complete financial loss in case of the insolvency of the road from which the scrip may have been purchased.

"As the commission points out, the railroads themselves have maintained the interchangeable scrip coupons established under government operation, and have thus voluntarily established similar interchange of credits over all roads except electric and short line carriers. Under the present amendment, the extent of such credit interchange is left to the commission, and must, of course, be reasonable; but in requiring the interchange in respect to the scrip there is no question of Congress must be upheld as a constitutional exercise of power within the aforesaid decision.

"A permanent injunction will therefore be granted against the order of the commission."

TWO NEW McGUIRE PLAYS

William Anthony McGuire and Gordon Morris have collaborated on two new plays, "Jack in the Pulpit" and "The Devil and Mary." One of the plays will be done in the autumn by Sam Harris.

THEATRE WAGE INCREASE

(*Continued from page 3*)

purpose of arranging a new wage scale, which it is said will call for an average of fifteen per cent increase. The Motion picture operators who have a separate local, will do likewise early in May and draft a scale which will call for an average of twenty per cent increase in wages.

Just how the managers will receive the demands of the numerous unions cannot at this time be learned.

MATINEE SHOWINGS ON BROADWAY REPLACE OUT OF TOWN BREAK-IN

New Idea Introduced by A. H. Woods with "Morphia," Has Encouraged Others to Follow Suit—Is Far Less Expensive Than Out-of-Town Showings which Generally Lose

A number of managers are utilizing the special matinee idea for preliminary showings of plays that have a doubtful aspect. This idea has grown from a spasmodic stage into a cut and dried business proposition and is found to be far less expensive than the usual out-of-town "break-in" showings; which more often than not are a loser and bring the production into town heavily burdened by a loss of several thousand dollars. If it gets across all is well, but if there should be a drain on the reserve, it often forces a piece to the storehouse before it has been given a fair chance to get going.

A. H. Woods is credited with being the pioneer in this new angle on show business, having experimented with "Morphia" in a series of special matinees at the Eltinge and finding the public response sufficient to warrant his putting it in for a night bill. Since Woods turned the trick successfully several other producers have followed his lead.

The most recent case is that of "Uptown West," which was brought out at matinees at the Earl Carroll Theatre and which since has been shifted into the Bijou as a night bill.

Richard Herndon, who directs the destinies of the Belmont Theatre Company, and who has made several attempts to establish a French Theatre in New York, has long since harbored an idea to bring out several pieces in the original foreign tongue. He has hesitated in investing an enormous production expenditure to test his judgment in the matter, but now has decided upon a series of special matinees of these pieces at the Belmont Theatre. He will offer several of them with improvised scenic equipment. If any should catch on he will build special productions for them.

The Melbourne Arden Productions is another firm who will utilize the special matinee idea to test the drawing power of a play called "Greater Than Law," which is an adaptation of Han Allins famous Swedish play, "A Mother," which ran for three years in Sweden and which has been adapted for the American stage by Arvid Paulson, who will also create one of the principal roles in the piece.

The matinee "try-out" idea has been hailed with open arms by the newer element of producers, whose limited capital makes them necessarily frugal. At least a dozen have plays in which they have great faith, but have been wary about tying up ten or fifteen thousand dollars on a production, which at best they can only look at this Spring and have to put away until autumn.

Also the idea is proving a boon to theatre owners in that anything in the way of receipts brought in by these special performances is considered "velvet." The regular attraction is contracted into a house for eight performances weekly and is thus not disrupted by the special matinees, inasmuch as they are given on days that do not conflict with those of the current attraction. While a few of the theatre owners have taken a percentage gamble, most of them are holding out for flat rentals, which range from $350 to $400 for each performance.

Although some of the more seasoned producers frown upon this method of "showing," arguing that it detracts from the regular premiere when it is sent into a night bill, there is an equal number for it. The latter claim that the matinee audiences are not as critical as those who attend the night performances and that if there should be a few ragged edges discerning at the matinees, two weeks' playing would iron this out and at the same time keep money coming in.

WOODS TO DO FOUR

According to Al. H. Woods' plans for next season four attractions will be produced in New York during August and September. The first will be "Light Wines and Beer" which will open at the Eltinge Theatre early in August. Then will come "The Next Corner" a new play by Kate Jordan, which will be followed early in September with "Casanova," an adaptation of a Spanish play, in which Lowell Sherman will be starred under the joint management of Woods and Gilbert Miller at the Selwyn Theatre. The fourth play, which will open late in September, will be the latest of the "Potash and Perlmutter," with Barney Bernard and Alex Carr at the Cohan Theatre.

STOCK IN MICHIGAN THEATRES

Two Butterfield houses in Michigan will go into stock for the summer. The Regent, Kalamazoo, opened on Sunday of this week and will play two shows a week. The shows will be under the direction of Hal Mordaunt with Gertrude Bondhill as leading woman and James Carroll, stage director.

The Regent, Lansing, will open on May 20 and others will probably follow.

BIG ADVANCE FOR ART PLAYERS

Prior to the arrival of the Moscow Art Theatre Players at the Lyric Theatre, Philadelphia, for a two weeks' engagement last Monday an advance sale of $60,000 was reported. A $5 top is being charged and Morris Gest anticipates grossing $90,000 on the engagement.

Millie Butterfield who closed recently with "Johannes Kreisler," has been engaged for Lawrence Weber's production, "Fires of Spring."



VIOLET BARNEY
"HOME AGAIN"
BACK FROM A LONG VAUDEVILLE TOUR—GOING INTO STOCK THIS SUMMER
This Week: Keith's Riverside, New York

TICKET OFFICE PLAN READY

A complete plan for the operation of a Central Theatre Ticket Agency at Broadway and Forty-third street, under the direction of Joe Leblang, will be submitted to the members of the Producing Managers' Association at their annual meeting on Friday, May 4.

The plan was worked out by a special committee of which Lee Shubert is chairman and calls for the sale of all choice seats at a charge of 10 per cent premium to the purchaser. It is constructed in such a manner that it will eliminate the sale of tickets to and by the so-called "gyp" brokers who have been charging from 50 to 200 per cent premium on the sale of tickets. It, however, is said to make provisions for the apportionment of tickets to the hotel stands and to the ticket agencies which have been distributing tickets at a fifty cent advance.

According to the present ideas of the committee the office will be established in the store now occupied by the Grey Drug Company, at 1490 Broadway, which is above the basement ticket office of the Public Service Ticket Office, which is operated by Leblang and dispenses tickets at cut rate prices.

It is expected that the matter will be entirely threshed out at the meeting so that arrangements can be made, if it is approved, for the opening up of the office on Sept. 1.

It is understood that the plan calls for the formation of a corporation with stock to be held by Leblang and members of the Producing Managers' Association and Leblang to receive a salary of $25,000 a year as supervising director. Tickets are to be sold at this office for all Broadway theatres in advance of performances with the tickets being available at the box office only at the time of the performance. Besides the Central Office the plan calls for the establishment of twenty branch offices in New York, Brooklyn, Long Island and New Jersey.

STATE TAX ON SHOWS

A fifteen per cent taxation on the face value of the admission ticket is being charged for all amusements in the State of Connecticut. Ten per cent of the tax is required by the Government, with the other five going to the State.

"GINGHAM GIRL" FOR CENTRAL

"The Gingham Girl," which has been running at the Earl Carroll Theatre since August 2 of last year, will move to the Central Theatre next Monday night to remain there over the summer. With the moving of the play there will be five of the original members of the cast missing.

This was all brought about when Schwab and Russell, the producers, early last week decided that as the show had lost money the two preceding weeks and they had made arrangements to move the show to another house, that they would ask six of the principals who had been with the show thirty-three weeks to accept a 25 per cent cut in salary. The first to be approached, according to Schwab, was Amelia Summerville. Miss Summerville after thinking the matter over informed the producers that she could not think of accepting any cut as she had plenty of picture work to keep her busy and that she must dignified thing the producers could do would be to close the show. That evening Miss Summerville was tendered her notice. In the meantime Schwab asserts Russell Mack canvassed the company and after the show brought out the principals, Julia Allen, Allan Edwards and himself. Helen Ford, another principal, tendered her notice as she had engagements to appear in "Helen of Troy" at an increased salary. The members of the chorus which helped to make the show the hit that it is and persons playing minor roles were not asked to take a cut and will remain with the attraction.

Julia Ralph will replace Miss Summerville, Midge Kennedy will replace Miss Allen, Donald Carroll will take the place of Allan Edwards, Rita Bell will replace Helen Ford and William Frawley will replace Russell Mack.

Eddie Buzzell, principal comedian of the show, is scheduled to leave the attraction at the expiration of his contract, June 1. The new members of the cast will join the show at the Central.

JUANITA HANSEN BANKRUPT

Juanita Hansen, former screen actress, now in vaudeville, last week filed a petition in bankruptcy. It shows liabilities of $11,057 and no assets. The principal creditors are: United States, $1,950 for income tax 1919-20; N. Y. State, $727 for income taxes for 1918; Chas. Chaplin Co. $2,000; Stern Bros., $1,128; Morning Telegraph, $805.

Miss Hansen, recently was arrested in New York on a charge of having drugs in her possession and shortly afterward broke into print with a story of the drug habit and her efforts to cure herself.

She is now in vaudeville doing a monologue called "A Page From Life," in which she tells of the drug curse, of which evidence offered by herself and several physicians proved she had been cured.

When in pictures she was paid a large salary said to have been $2,500 weekly.

"ELSIE" TO REMAIN

"Elsie," the musical comedy produced by John Jay Scholl, will remain at the Vanderbilt Theatre after negotiating to move to the Earl Carroll Theatre to replace "The Gingham Girl." "Elsie" had fallen below its stop limit for two weeks when Lyle Andrews gave the attraction notice to vacate. After the notice had been given Andrews agreed to permit the attraction to continue at a guarantee of $3,500 a week to the theatre for its share of the gross. It is reported that one of the younger Guggenheims of the copper interests and a representative of the English family of Rothchilds are financially sponsoring the attraction.

"THE WASP" MOVING

"The Wasp," a mystery play by Thomas Fallon, author of "The Last Warning," will vacate the Morosco Theatre on Saturday night and move to the Selwyn Theatre on Monday, where it will replace "Within Four Walls," Mack Hilliard's production, which will conclude a two weeks' engagement on Saturday. On Wednesday night of next week Oliver Morosco will present Thompson Buchanan's new play "Pride" at the Morosco for a summer engagement.

VAUDEVILLE

LEGIT STARS IN SUMMER RUSH TO VAUDE.

OPERA AND FILM STARS ALSO BID

Vaudeville is due for a greater influx of artists from motion pictures, musical comedies, the legitimate stage and even grand opera, this summer than ever before, judging from the amount of "names" which are scheduled to open within the next two months, and from the number which have already opened. The latest five "names" which are now dickering with the Keith Vaudeville Exchange are those of James J. Jeffries, former heavyweight champion of the world; Mary Miles Minter, William Desmond, Bert Lytell and Mrs. Wallace Reid (Dorothy Davenport). Mrs. Wallace Reid has already played the Orpheum Circuit this season, but this was several months before her husband's death. It is more than fifteen years since Jeffries appeared in theatricals of any sort. He is said to be ready for opening during the last week in May. Harry Weber is submitting these five.

From musical comedy and the legitimate field the list of newcomers to Keith vaudeville this year is headed by Eddie Cantor, whose engagement to open at the Palace, Cleveland, on June 4th was exclusively announced in the CLIPPER several weeks ago. The rumor that Al Jolson is also to be seen in Keith vaudeville, published at the same time, still persists and more than probably will develop into a fact. Others include Olga Cook, who opened last week; Harlan Dixon and Marie Callahan, who are to open shortly; Eddie Buzzell, Doris Rankin, Howard Kyle, Leo Carrillo, William Faversham, and Lon Tellegen, the last two playing for some time now.

Grand opera is represented on the Loew Circuit by Dorothy Jardon and Orville Harrold. Evelyn Scotney, the Metropolitan Opera Company's prima donna, who is now in Australia, will arrive here in the course of a few weeks to play vaudeville in the Middle West. Chief Caupolican, also from the Metropolitan Opera Company, is now playing vaudeville. Marguerite Sylva is planning a return to vaudeville this summer, having been absent from the two-a-day for the past three years.

LOEW CLUB ELECTS OFFICERS

The recently organized Loew-Metro Club, elected its officers for the coming year at a meeting held last week in the Loew Building and resulted in the election of Col. Brady as president of the organization. David Loew is vice-president, Miss Quimby, recording secretary; Mr. Quick, treasurer, and Dave Bloom financial secretary. Committees, ranging from executive, to membership, athletic, social, publicity, editorial, and financial were appointed. Over three hundred employees of the Loew and Metro offices have joined the club. It is arranging for a newspaper to be issued weekly to the members, and is also getting up a baseball team.

BUZZELL HAS ACT

Eddie Buzzell, who is shortly to retire from the cast of "The Gingham Girl," will play several weeks in vaudeville prior to beginning rehearsals for a new musical play in which he is to be starred, entitled "Keep Her Smiling."

FIELDS BOOKED OVER ORPHEUM

W. C. Fields, who closed with George White's "Scandals" in Chicago last week, has been routed over the Orpheum Circuit in his comedy skit, "Golfing."

N. V. A. COMPLAINTS

Grace Moratti has complained against Ted and Betty Healey, alleging that they are infringing on her "mother" gag.

Clayton and Edwards have brought complaint letters against Jans and Whalen, claiming that the latter are infringing on several bits in their act, among them the piece of business consisting of one in the act sitting on a chair with a baby spotlight thrown on his face, playing the uke and singing in a falsetto while the other dances.

Paul Specht, the orchestra leader, has brought complaint against Dr. Hugo Riesenfeld, who has just completed two weeks at the Palace with the Rivoli and Rialto orchestras, alleging that Riesenfeld infringed on several parts of his material. Specht claims that the idea of interpreting a popular American number as played in foreign countries is his, and he also states that Riesenfeld duplicated every original idea of his vaudeville act, including that of "Classical Jazz."

WILCOX WRITES A NOTE

Frank Wilcox, who does a sketch in vaudeville, tried a new way of getting out of appearing at Court, when he was handed a summons for speeding last week on Broadway and 184th Street. When his case was called the next day, a lackey in the livery of the Friars Club, stepped up and gave a note to the complaining policeman which read:

"Officer J. H. Smith, My Dear Sir;—Enclosed is my certificate. Hope this will be satisfactory. Will drive more carefully from now on. Thank you very much for treating me so decently. Sincerely, Frank Wilcox."

The "certificate" was the summons, and the $25 was to pay his fine. The Magistrate was not satisfied and ordered that Wilcox appear in person.

KEITH BUYS NEW FORDHAM SITE

The B. F. Keith Circuit has purchased a new site at Fordham Road and Morris Avenue, in the Bronx, for which they are paying $135,000. This site is within two blocks of the present Fordham Theatre, which the Keith circuit opened two years ago. It has a frontage of 169.9 feet on Fordham road and 173.9 on Morris avenue. No plans as to what type of theatre will be erected on the site have been announced as yet, and in all probability the land will be held for a year or so before anything is built on it.

ORPHEUM ROUTE FOR OLGA COOK

Olga Cook, who recently closed in "Blossom Time" and opened in Keith vaudeville last week, has been routed over the Orpheum circuit. She will open in San Francisco on April 29th.

Dolly Kay has also been routed over the Orpheum circuit and began her tour in St. Louis on Sunday, April 22nd.

HARLAN DIXON HAS ACT

Harlan Dixon, who closed recently with "Good Morning Dearie," will enter Keith vaudeville shortly with an act in which he will be supported by the Sixteen Sunshine Girls from that show, and Marie Callahan as his dancing partner. He will open early in May.

INEZ COURTNEY IN VAUDEVILLE

Inez Courtney is entering vaudeville in a new act in which she will be supported by Stark Patterson and Sid Keyes. The offering will be presented by Rosalie Stewart and is being staged by Bert French. Arthur Swanstrom and Carey Morgan are writing the act.

LORETTA McDERMOTT FOR FILMS

Loretta McDermott, jazz dancer, who has been appearing in a production act with Frico in the western vaudeville houses, will make her film debut in Jackie Coogan's next screen feature.

KEITH DEALING WITH SHEA FOR HOUSES

SEEK TO OWN INDEPENDENTS

Negotiations are now being held between the B. F. Keith Circuit of theatres and Mike Shea, for the sale of Shea's Theatres in Buffalo and in Toronto, to the Keith circuit, which has been booking those houses for several years. This is regarded as the first move towards the buying up of all the remaining houses not owned by the Keith circuit and which are being booked through the Keith vaudeville exchange. Another house is also reported under negotiations for transfer to the ownership of the Keith circuit, is the Princess in Montreal, which is owned by the Canadian United Theatres, Ltd.

Except for the F. F. Proctor houses, the only other houses booked by the Keith vaudeville exchange which it does not control, are the Colonial, in Erie, owned by the Presque Isle Amusement Corporation and the Hippodrome, Youngstown, owned by the Youngstown Hippodrome Corporation. These are also reported in line for ownership by the Keith firm.

The Proctor circuit was recently reported to have been purchased by J. J. Murdock for the B. F. Keith circuit, while Mr. Murdock and Mr. Proctor were at Palm Beach, Florida last month. This, however, was emphatically denied by the Proctor office. The meeting between Mr. Murdock and Mr. Proctor was simply because both happened to go to Palm Beach to rest, and was social only, as both are dear friends.

CASTING ALHAMBRA PLAYERS

The cast of the Alhambra Players, which is being made up by Clark Brown of the Keith office, consists thus far of William Waterels and Marguerite Knight as the leads, with Lorraine Bernard, formerly of the Keith Hudson Players in Union Hill, and Harry Hayes as seconds, Flora Gade, Thomas Gade, Thomas Coffin Cooke, Homer Miles and Ralph Sprague have also been engaged.

The stock company will open at Keith's Alhambra theatre on Monday, May 7th. The house will close its vaudeville policy on May 6th, and go right into the stock policy for the summer.

PERCY WILLIAMS RECUPERATING

ISLIP, L. I., April 23.—Percy G. Williams is much improved in his condition, which resulted from an internal hemorrhage while he was in Florida last week. He returned North in a private car, and, according to his secretary, Frederick A. Rosebush, the former theatre magnate's condition was never real serious, although there was some alarm over his illness.

"CONTESTS" ON AGAIN

Proctor's Fifth Avenue Theatre has resumed the "Opportunity Contests" this week. It is understood that the successful contestants will be grouped together in a mixed minstrel which will be given at the theatre next week. According to present plans, professional players will hold down the "ends" with the local talent contributing singing and dancing specialties.

THOMPSON GOING TO ENGLAND

Dr. Wm. H. Thompson known as "Thompson, the Egyptian," will sail for England on May 9 to begin an eight-week tour of the Moss Circuit, which was arranged for him by William Morris. He will begin his season in Nottingham on May 16th.

ACTRESS SLUGGED AND ROBBED

Zoe Garland, 20 years old, an actress, who lives at the Hotel Flanders, 135 West Forty-seventh Street, was found unconscious, with a contusion of the back of her head, early Saturday in front of the dancing studio of Michel Fokine, 226 West Seventy-second Street. She was partly revived by Patrolman Jeremiah O'Connor, who carried her into Fokine's studio, where she was attended and taken by Dr. Paul to Knickerbocker Hospital. The man who had found her and called Patrolman O'Connor gave his name as "Daniel Samuels, employe of the Ansonia Hotel." The hotel said he was unknown there.

When the young woman regained consciousness at the hospital she said she had been to a party at the West Seventy-second Street address and that while on her way to get a taxi, two men and a woman approached, one of them remarking, "There's some easy jack." The next thing she knew she had been knocked unconscious. Two hundred dollars which she said, she had on her person was missing.

BIG ACT IN CABARETS

CHICAGO, April 21.—The outlying places of amusement where dancing and dining is the rule are offering big vaudeville attractions and these places are drawing well. The Marigold Garden where Ernie Young has been giving the North side amusement seekers real good entertainment is now featuring Gertrude Hoffman and her big revue. Included in this is DeHaven and Nice. So far she has broken all records for a consistent draw at this place. Ed. Beck's revue is still going big at the Rainbo Room. Frances White is the headine attraction beginning Monday night. She will remain there for two weeks. It is said that Irene Castle will be the next offering for the Rainbo Room.

TO CLOSE "BOHEMIAN NIGHTS"

The "Bohemian Nights," which are being held every Sunday evening at the National Vaudeville Artists club, will be discontinued for the summer, beginning with the latter part of May. The dance nights, held every Thursday and Sunday, will also be discontinued about the same time. They will be resumed in October.

RELIANCE GETS THREE MORE

The Reliance Agency, which supplies vaudeville acts to a number of independent houses, have added three more stands to their books. They are the Strand, Shamokin, Pa., the Chester Street, Sunbury, Conn., and the Rialto, Jamaica, L. I. Joe Eckl is handling the booking for all three.

NEW REVUE FOR ROONEY AND BENT

Pat Rooney and Marion Bent will shortly withdraw from their current vaudeville revue, "Rings of Smoke," to appear in a new tabloid called "Shamrocks."

"Rings of Smoke" will be routed over the Pantages time, under the direction of Rooney, with two others replacing Rooney and Bent in the act.

MORRIS SUES MACK

William Morris, filed suit last week in the Municipal Court against Charles R. Mack, vaudeville actor, for breach of contract and agent's commissions due to the sum of $294.00 as per contract made July 5, 1921.

MARKS AND WILSON SPLIT

Ben Marks and Dolly Wilson have dissolved their vaudeville partnership after working together for two years. Marks will break in a single act shortly, and Miss Wilson also intends to return to a solo offering.

VAUDEVILLE

PALACE

This show will probably remain the high spot in Eddy Darling's booking career for many weeks to come, for there is no "vulnerable spot" in any spot, which is than half of the acts stopping the show cold, and all of them of a type that make a general appeal to the patrons.

An artistic team of equilibrists, R. & W. Roberts, opened a powerful first half, with a skillful exhibition of hand balancing, contortion and other stunts along similar lines.

In the second spot, Dave Roth offered a versatile routine, including a pianologue, a bit of song and some dancing. His closing dance with a dummy, apparently, went over big and for an encore he took a bow with a real live girl.

Orchestra entertainment as exemplified by the S. S. Leviathan Orchestra, leaves little to be desired, and absolutely no room for improvement. The fourteen musicians form a world beating combination from every conceivable angle. Both the brass and saxophone sections are composed of musicians who are masters of their instruments, and the orchestra on the whole is unusually versatile, carrying a quartet capable of putting songs over, and Mort Downey, a lyric tenor of charming voice, who almost stopped the act with his rendition of "My Wonderful One." Other selections by the orchestra included "Flower of Hawaii," "Runnin' Wild," and a corking version of the Gallagher and Shean song. The United States Shipping Board presents the orchestra, incidentally, using it to good advantage for propaganda in favor of American vessels. The boys have a clean cut appearance and are clad in immaculate white flannel, navy garb. Their salute after each selection, however, seems out of place, for the band is not in either military or naval service. The staging by R. H. Burnside is a novelty in itself and enough to put an act over.

William Halten and Mabel Russell in "The Service Station," drew gales of laughter from the audience, proving the former to be a comedian of outstanding merit. Halten has old material as well as new; but in his case the point of the joke was not always the high spot, but his real funny way of putting things over, getting laughs while the story was en-route.

The grand old veteran minstrel, Eddie Leonard, in "The Minstrel Bride," assisted by Steward and Olive, closing the first half, kept up the good work of stopping the show, registering one of the triumphant hits of his vaudeville career. There is a sentiment and a feeling on the part of the audience toward Eddie Leonard that is rare and existing but few stage favorites. As usual his singing and dancing proved to be in a class by itself, and Steward and Olive rendered capable assistance.

Emilie Lea with Clarence Rock and Sam Kaufman, opened the second half in "Rehearsing for Vaudeville" a vehicle which gives a dancing act, a bit of song, comedy and piano solo. Miss Lea, as it happens, is a rare combination of dancer and singer with a beautiful voice and all of her efforts, singing or dancing were cute and pleasing. Her variety of high kicks, particularly the side kick is still something for the patrons to marvel at and gives the act the necessary punch.

Lillian Shaw, revealed a brand of comedy that knocked 'em dead, especially the bride and after marriage hits which held no end of fun for the womenfolk. Which does not mean that the rest of the house didn't laugh. Miss Shaw is a comedienne of no mean proportions but should refrain from over-doing her Yiddish remarks.

Wellington Cross, assisted by a cast of four, offered the playlet "Wives," a satire that is clever and equally well done, carrying laughs and a theory as well, the action being pleasing throughout.

Van and Schenck, closed the show, with their well known delivery of popular songs, holding them well though it was late.

M. H. S.

VAUDEVILLE REVIEWS

ALHAMBRA

This week the Alhambra has a fine bill from the first act to the last. Each act is different in style from the other, a real variety bill with entertainment value of the highest. Unquestionably, Marion Harris walked away with first honors on Monday, although the rest were not far behind, Cadie and Gygi, Harry Burns & Co., and Elsa Ryan going strong.

Joe and Willie Hale, two jugglers of more than ordinary ability and possessed of fine showmanship, opened the ceremonies, proving an opening act of unusual ability.

Jess Block and Francine Dunlop, following, have as cleverly written an act as has been liked in these parts in some time. The act is carried through to the finish, the title, "Broke," giving the idea about which it is written. Both Block and Miss Dunlop are good performers, the latter having an excellent personality and Block doing some great acrobatic dancing as well as singing agreeably.

An unusual feature of the program was the billing of Meehan's Canines in third position. After seeing the act one can readily be understood why the position is warranted. The finish of the act is remarkably successful in the degree of a contest is conveyed to the audience, the folks out from cheering and applauding the fine jumping of the dogs, Meehan, in fact, picking their favorites and yelling for them. The animals are intelligent and jockey for boxes like do performers.

Harry Burns and Company, presenting their familiar vehicle, "I Think You Touch," are old favorites at this house and went big. Their offering has been arranged for the better since last seen by this reviewer and is now one fine succession of laughs all the way through.

Maryon Vadie and Ota Gygi have an unusually artistic act. Miss Vadi is a charming little dancer, while her work is delightful. Gygi is a violinist par excellence. The four girls used for the aesthetic dancing, The Vadie Symphonic Dancers, are beautiful creatures admirably instructed. Of their routines the Rhythmic Cameo number is the outstanding feature, a thing of exquisite beauty to delight any beholder.

Opening intermission, Herbert Clifton, the female impersonator with his extensive wardrobe, went over in good style, his act having speeded up considerably since it first opened and his burlesquing came more naturally.

Elsa Ryan, assisted by Rodney Ranous, appeared in a sketch by Tilden Gregg that owes its success to the remarkable personality of Miss Ryan. The idea is not strikingly original but the little lady fills it with plenty charm and individuality that it appears not only plausible but real. The actress has hit upon the trick of repeating and faltering in her lines in order to give the impression of saying the words for the first time, the result being strikingly effective. Miss Ryan's singing was a feature and her support is good.

Marion Harris is another young lady who simply exudes personality. Following a short opening which mentions her phonograph record work she goes through a repertoire of numbers and renders each one in a manner all her own. She stopped the show cold and had them begging her for "just one more." Naturally her songs run more to the blues type, her repertoire consisting of "Who Cares," "You Got to See Mamma," "I Gave You Up," "St. Louis Blues," "Aggravatin' Papa," and several other numbers of like quality. J. Russell Robinson, at the piano, fills in with several of his own compositions while Miss Harris is changing.

Fridkin, Jr., and Rhoda closed the long bill with a difficult and well executed dancing act.

C. C.

COLONIAL

Harold Lloyd in "Safety Last" is pulling them into the Colonial during the current week. Lloyd and his film replace three acts in the vaudeville layout, which consists of six acts. The matinee on Monday was good, but a bigger than the opening performance of last week's, which had Pat Rooney to draw them.

Sultan, a trained pony, introduced by an attractive young lady who put him through his routine, opened the show. The girl is a good show-woman, and puts every little bit over to big results. The animal gave an exhibition of stunts in arithmetic and a few comedy bits which held interest and drew very good applause at the finish.

Montana, a wizard of the banjo, wowed them on number two. His appearance is great, being outfitted from head to foot, in white, even to the boots, hat, and the pearl-handled revolver at his hip. His repertoire ranged from a rench number, to popular published and old Dixie songs. The "Three O'Clock In the Morning" number, which included an exhibition in four part harmony and double picking, and also giving the impression that two banjos were being played was excellently done.

Thomas J. Ryan, of Ryan-Richfield-Ryan and Kelly and Ryan Ritchfield combinations, is offering a playlet by Edgar Allan Woolf, called "Two Wise Times," in which Ryan is assisted by Hazel Flint and Ralph Bond. Ryan appears as a "Jiggs" character, who is living with his daughter, the latter, a young widow. He refuses to allow any of the servants to wait on him, but insists on doing it all alone. When she tells him that she is going to marry again and wants to send him off to the old men's home, and tells him that he has not kept up with the times, he decides to show her that he is not as reactionary as she thinks. He arranges with the chauffeur to telephone him that his wife is dead, and pretend that he has been hitting the high spots with wild women. This brings her around and she says she won't marry and will continue to live with him. The offering isn't quite worthy of Edgar Allan Woolf, but may serve Ryan as a vehicle, for it is his dance bits at the finish which put it over.

Bill Robinson switched spots with Mae West for the matinee and caused a riot with his dance work. Robinson is one of the best colored performers we've seen in vaudeville for some time. Personality, showmanship, a neat dancer, and a style of delivery that can't miss.

Mae West and Harry Richman also stopped the show. Miss West didn't do quite as well as far as getting laughs are concerned as she did when they did the act before. This may be due to the fact that they hadn't done the act in so long, for she had developed into a dandy performer. Richman is class from start to finish, both from appearance and ability viewpoints. His piano work, even though most of it is accompaniment, makes an audience cry for more, and his singing is sure-fire. He's an artist in everything he does.

Felix Ferdinando and His Havana Orchestra closed the show. The organization consists of twelve men, and uses two pianos. It has great possibilities, but the repertoire needs re-routing. Bows should also be taken with the regular stage lights on, and not the colored ones. Bill Robinson did a dance at the finish and tied things up. The last half consisted of Harold Lloyd in "Safety Last."

G. J. H.

BUD SNYDER FOR ENGLAND

Bud Snyder, tramp cyclist, has been booked for an eight week tour of the Moss Circuit of English theatres beginning May 23. He will sail for England on May 9.

RIVERSIDE

An eight act bill which combined every department of entertainment and which was sufficiently variegated to offer a wealth of entertainment held sway at the Riverside last Monday afternoon. The balmy weather was undoubtedly felt at the box office, the show having played to the slimmest Monday matinee assemblage of the season.

Valentine and Bell started proceedings with a combination of clever cycling and gymnasts. The man does some remarkably clever stunts on the cycle, while his feminine partner holds up her end of the task with some rattling good gymnastics and does some clever leaps in which she lands squarely upon the shoulders of her partner who is constantly in motion, thus making the feat a greater thriller.

Laureta Rhodes and Ruth Watson offered a song cycle which was captioned "A Musical Menu" and gave them ample opportunity to display their voices in the songs they like best to sing. They work in one with a piano and each alternates with the other as either singer or accompanist.

The brunette opens the act with "Burning Sands," to be followed by her partner in a medley which contrasts the classics with the more modern numbers. The brunette returns for "Dear Little Lady of Yesterday" with a piano accompaniment for her partner's ensuing potpourri of old fashioned songs. The girls got over nicely in this early spot and can undoubtedly duplicate their success elsewhere.

Ernest Anderson and Ruth Watson offered a novel scenic comedietta by Paul Gerald Smith, entitled "Jazzy Heights." The action is laid atop the snow-clad Alps. A fresh air fiend has decided upon this spot for his honeymoon, much to the discomfort of his newly acquired spouse. Her timidity and homesickness for the flat furnishes the basis for the comedy which is handled in Smith's best style. The players give a very apt delineation of their roles and the feature will score anywhere.

Rome and Gaut duplicated their previous successes in their familiar mixture of nonsense, dances and comedy. The extremity of the statue of the partners in itself proves a great asset for comedy and the latter's stuff an opportunity to make the most of it.

Valerie Bergere and Company closed the first section with a serio-comic tragedy, "O Joy San," which is portrayed in the picturesque surroundings of Japan. It is practically the "Madam Butterfly" formula dressed anew and Miss Bergere perhaps the best role she has ever had as the little Japanese from which the piece gets its title.

Miss Bergere gives an excellent interpretation of the little Jap. The role is a most exacting one in that it blends subtle humor with heavy emotional acting. Nevertheless Miss Bergere measured up to the task most promisingly and earned many rounds of applause. Violet Barney is perfection in her character.

Walter and Emily Walters opened the second section and got over nicely in their novel ventriloquial offering, featuring "The Baby's Cry," a reproduction of a whining baby which is remarkably well done by Miss Walters.

The Marion Morgan Dancers proved themselves worthy of stellar position on the bill in their delectable dance drama, "Helen Of Troy," which is divided into a prologue and three scenes and has been conceived and staged by Miss Morgan. The ballet brings to the fore some particularly finished exponents of the terpsichorean art headed by Josephine McLean and Charles Haverlin. The costuming and lighting was in remarkably good taste and the dancing was indeed a treat for those present.

Al Herman closed the show with his familiar expose of the previous acts and a number of songs.

E. J. B.

VAUDEVILLE

EIGHTY-FIRST STREET

Whatever doubt anyone has ever harbored as to the popularity of Harold Lloyd, the screen star, from a box office standpoint was gradually dispelled at this house last Monday night, when the showidg of his latest and generally conceded greatest cinema comedy, "Safety Last" attracted an audience that packed the auditorium of the spacious theatre from pit to dome. The film is being shown here in conjunction with the regular vaudeville program, but owing to the length of running time, five acts are being offered instead of the usual six which generally comprise the bill.

Those who are in the know as to what money consideration achieved this first showing for the Keith houses claim it involved a sum hitherto unheard of for an initial showing of a feature film after its showing on Broadway. Whatever the Keith folk gave up, it was well worth it.

Bessye Clifford, the comely and shapely model, opened the bill with a score or more of artistic poses. She stands upon a suspended pedestal while a stereoptican throws various slides upon the white-screened background, making her the central figure in various groupings, which include a number of the old masters.

Will and Gladys Ahern supply a refreshing breath of the woolly west with their dancing lariat manipulation. The girl is a good-looker, and with some clever stepping that is enhanced by a personality that reaches far across the lights and brings her audience into her heart. The man can also hold his own as a dancer. He also slings a mean lariat and manages to convulse the mob with his comedy slant on the topics of the day, which he handles with a degree of ease equaled only by Will Rogers. Their versatility and material bounded together makes for a delightful offering that brought many rounds of well merited applause.

The Briants were also strong features of the bill in their novel slant on acrobatic offerings, "The Dream of the Moving Man." The men are discovered snoozing on the job of a removing company somewhere in the ghetto. One of them has fallen asleep while gazing upon a clothing dummy. In his sleep he grabs his partner, who permits himself to be tossed around, giving the impression that he is manipulating a dummy. At the finish the dummy comes to life and both walk off. The man doing the dummy gives an impression of a lifeless figure that is uncannily real. He contributes the greatest bit of pantomime acting that has thus far been shown upon the American stage. Through his tossing around he never moves a muscle of his face or one in any way, so much that he is a human being instead of the bundle of rags the audience is led to believe him to be. The Briants have contributed much that is new to the variety stage in their previous contributions, but in their present vehicle they have easily surpassed themselves.

The Bison City Four followed with their combination of comedy and songs. Their whole frame-up reminds one of the quartette acts of the Tony Pastor era. For their comedy they depend almost excusively upon the brand of "Joker" that got by in those days and demoustrate that the same formula can get by with equally good results today. The men work up the routine comedy quartette characters, such as the tramp, the wop, the cop and the barkeep, they get over individually in the solos and pack a wicked harmony punch in the ensembles.

Holmes and La Vere closed the show with a novelty, most of which is played in a minature theatre box. Domestic strife is employed for the comedy punch. They peruse the program and learn that the act they are about to witness has been glimpsed so often by them that they know it by heart. In the ensuing scene the act they do is supposed to be their dream.

BROADWAY

The bill at the Broadway this week was cut down to six acts at each performance, due to the presence of the Harold Lloyd comedy, "Safety Last." Unfortunately, at the first morning show, only five of the scheduld six acts put in an appearance. Although the program was short it contained three top-notch acts in Margaret Severn, Moran and Mack and the Runaway Four.

Opening the show came Selvas, Brann and Company. The company is a personable young lady who doesn't do much of anything but helps dress the act. The two men do some good work, the man on the ground, in a naval officer's uniform, balancing his partner, in sailor's clothes, on the top end of a long pole. The repertoire is difficult but lost its punch somewhat because it closely follows the Harold Lloyd feature, in which that actor appears to be taking some desperate chances.

Kelly and Pollack have been seen in vaudeville for some time and should know better than to expect laughs on some of their material so early in the morning. If they were to take out all but the finish of their act and then build an entirely new act around the finish they would have a great vehicle. As it is, this finish puts the act over, although the rest of the act is just so much waste. From the time the woman comes out in her tough make-up until after the fast dancing the act gets great and scores all the way. But in the beginning the act drags, the money talks bit, the "Fortunes and Greeks" song and the rest of the material being old stuff and more or less done to death.

Margaret Severn, assisted by a pianist and two clever male Spanish dancers, were the artistic treat of the bill. Miss Severn is possessed of unusual charm, the way she uses her arms and hands being particularly noticeable. Her pianist is accomplished and speaks distinctly and intelligently. The two other in the act give two fine Spanish routines that are worthy of a good hand. But it is the work with the castanets that stirs Miss Severn is noted and it is in this work that she excels. We were sorry that she performed only two numbers with castanets, as we could have stood several more without tiring. It is wonderful, the way she manages to posture and depict the character represented by the music she happens to be wearing. Her whirlwind finish goes over tremendously and brought a great hand.

Moran and Mack, two blackface boys who talk as if that were their natural color, are a great laughing institution. When this team are billed you can always be sure of a good laugh and at least two new pieces of material. They know timing and building their act all the time, although they still keep in the boxing bit, which is a wow. Their talk about the early bird catching the worm had the house roaring. It is their slow, easy manner of working and their fine sense for comedy values, as much as the material they use, that puts the act over so successfully.

In the Runaway Four vaudeville has an act that is a sure-fire attraction. These four boys work with fine showmanship, the comedian getting his share of laughs without any effort and registering heavily. The others have good voices, when they feel like singing, and can step a few steps when they have to. But it is as acrobats that the quartette shine. Their tumbling is put on so quick and is so good that it has the audience gasping for breath and applauding one after the other until the applause seems continuous. The act is a wow and is staged admirably to get the best results for the boys' particular talents.

Chaplow and Carleton were the team that were scheduled to appear but did not show up, and Mehan and Newman and Hampton and Blake are also on the bill at the Broadway but were not caught at the early show. C. C.

PALACE

(Chicago)

Eight acts and an afterpiece revue, the latter being tacked on to the offering of the Seattle Harmony Kings, go to make up a strong program here this week. Harry Langdon is supposed to have the main part in the afterpiece, but "Red" Johnson, of Johnson and Baker, ran away with the comedy honors of the affair.

The headline honors are being split between Valeska Suratt and the Seattle Harmony Kings. Johnson and Baker open the show with their hat juggling and comedy which gave an unusually good start to the show.

Pietro was his usual big hit with his piano accordion, on second. He can make his instrument talk.

Harry Langdon and Company appeared in a travesty which combined golfing and autoing and found the audience ready to laugh at everything he did.

The Seattle Harmony Kings have one of the best orchestra offerings which have been seen here. Ken Neill, the leader, stands out, as does Hall Hiatt, the clarinet player. Gene Collins has a dance routine that's pure-bred and the audience could watch him dance forever. The revue afterpiece followed the orchestra.

It wasn't until Moyer and Hanaford to follow all this, but they more than held their own with their rube comedy and went over for a big hit.

Valeska Suratt offered "Silks, Satins, Calico and Rags," a vehicle which enables her to appear to very good advantage. It is entertaining from start to finish and adds to her popularity.

Miss Patricola held the next-to-closing spot and scored the big hit of the show, with her songs and violin routine. She was called back and compelled to render encore after encore.

Perez and Marguerite brought the bill to a close with juggling stunts which included some sensational work. R. E. R.

MAJESTIC

(Chicago)

CHICAGO, April 23.—The Majestic show, seen Sunday night, includes an act or two in, for Sunday only, along with most of the regular bill and made one of the strongest programs seen at that house for some time.

Jack and Jessie Gibson, prevented from appearing at this house recently through illness, opened the show and offered stunts on unicycles which are splendidly presented.

Ray and Edna Tracey did decidedly well in second spot with an offering in which the comedy of the young lady at the piano stands out.

John and Nellie Olms centered attention in tricks with clocks and watches, admirably presented and affording constant surprise and highly entertaining mysticism.

Earl and Edwards, who offer parodies in such a way as to make a handy act, took encores and then left the audience hungry for more.

The Royal Venetian Five registered strongly with operatic singing and instrumental touches.

McGood, Lenzen and Company have such a classy acrobatic act that it is a real departure from the ordinary. The tricks accomplished are not exactly the last word in their line but they are admirably done.

Pierce and Ryan provide splendid entertainment, which has novelty through the comedian taking on old man character.

Henry Antrim and Company in a second edition of "Along Broadway," have a revue which is classy and which introduces song hits from the big musical shows and dancing specialties. Hazel Moore, prima donna, has an exceptional voice of quality and scored big. The dancer in the act executes her numbers with skill. This is by far the best thing Antrim has done in vaudeville. R. E. R.

STATE-LAKE

(Chicago)

Lady Alice's Pets is the first offering of an entertaining bill, and gives the show a good start. Lon and Paula Miller, a sister team hold the second spot with a routine of piano, violin and singing bits, with some dancing thrown in for good measure. The girls worked hard and gave a very good account of themselves.

Frances Williams and Miss Vanessi, assisted by Arthur Freed and Jack Clifford, at two pianos, were the first hit of the show. The act is staged attractively, and the girls dance exceptionally well. One delivers popular songs to good results. In addition to playing the piano, one of the boys also sings in a good baritone voice. The act is worthy of a spot lower on the bill.

Jack George appeared in blackface and did a routine of comedy on King Tut, and then a sermon which were filled with laughs. An unbilled young lady assists him and made a good foil for his remarks.

Jimmy Moore's Orchestra proved to be a real musical treat. The organization consists of nine men who know the art of repression and use it. They played five numbers and had to do two encores. Betty Morgan, who used to do a two act with Jimmy Moore, appeared with the boys and delivered them effectively.

Swartz and Clifford scored a comedy hit, keeping the laughs coming their way steadily. Gus Fowler offered his illusions with the myriads of watches and mystified all. Fowler has one of the best acts of its kind in vaudeville. He works fast and the offering doesn't lack for interest for one moment.

Wc Fields and Frank Hurst and Eddie Vogt did not appear at this performance. R. E. R.

COLONIAL MAY STAY OPEN

The Colonial Theatre will be kept open this year instead of closing as usual, if this week's experiment with a summer policy of vaude and feature picture proves successful. The tentative date set for the closing was May 7, and should it be decided to keep the house open, it will assume the summer policy on that day. This week the house is playing Harold Lloyd in "Safety Last" and six acts. It will play the regular big time policy beginning next week until a decision is made as to whether to keep it open or not.

EUROPEAN TRIPS POSTPONED

Ruth Roye and Tom Patricola, both of whom were booked for engagements in England this summer, have set back their dates until next year. Miss Roye has numerous American engagements she wants to fulfill this summer, while Patricola recently signed a contract to appear in George White's new show which will be staged early in June. William Morris, arranged the bookings for both parties and obtained the extension of time for them as well.

ROMANOS IN NEW YORK

Phil Romanos paid a short visit to New York this week. His orchestra which was booked for ten weeks at the Hotel Kenmore, Albany, has been held over for six additional weeks. They have also been featured at Proctor's Albany Theatre. In the summer Romanos will have one of the Adirondack Mountains Summer resort, and next season he will return to the Kenmore.

TEX McLEOD COMING HERE

Tex McLeod, an American performer who has been appearing in Europe for the past number of years, and is said to have become as clever as Will Rogers, will open in Keith vaudeville at the Royal Theatre on September 3. McLeod does a rope-spinning and monologue act.

VAUDEVILLE

PROCTOR'S FIFTH AVE.

(Last Half)

A seven act bill, instead of the usual eight, with Wellington Cross in "Wives" and Mollie Fuller in "Twilight" sharing topline honors, ushered in the last half here on last Thursday afternoon.

Powell and Brown proved most adequate pacemakers in an artistic novelty captioned "Sumsand," in which they pattern landscapes and other sketches on huge box frames by tossing colored powders across the surface and accomplish a result that would be a credit to an old master. In their final sketchings they depicted a volcano in action and a steamer afire, utilizing an electrical effect to provide the flames.

Fred Bernard and Sid Garry, two likeable youths, deuced with a song and dance offering. In their closing number, "At the Actors Ball," they alternated in giving impressions of Eddie Leonard, Karyl Norman, Eddie Cantor and Al Jolson, all of which were remarkably well done and brought a good finish hand.

Mollie Fuller and Company held down third spot with "Twilight," which is a made-to-order vehicle for the blind actress, yet gives her an opportunity to pack a heart wallop amidst much philosophic buffoonery. Miss Fuller is disclosed in a hideaway resort in the mountains, where she has gone to rest and to forget the Broadway that seems to have forgotten her. A penurious landlady constantly reminds her that she is several weeks in arrears with her board. Mollie has faith that her friends will find her and take care of her. Her faith is rewarded when a pseudo Bert Savoy crashes out of an aeroplane and into the scene to inform her that Ziegfeld wants her for a new "Follies." Mollie departs, headed for the Broadway that has not forgotten her. Miss Fuller is particularly splendid throughout. Her recitation "Broadway" and her star gazing episode will be sure fire applause stuff in any house, while the Bert Savoy impression and the stage-struck tendencies of the bucolic landlady give the piece a proper comedy balance.

Jim McWilliams, the pianist, proved as amusing as ever with his line of hokum and pianologue. McWilliams works with a rare degree of ease which makes him enjoyable in anything he attempts. Of course his real punch is scored in his travesty on a grand opera in which he mimics the entire cast from the chorus to the leading singers. For an encore he offered his wordless ditty, "Linger Longer Lou."

Wellington Cross, whom vaudeville and musical comedy has previously known as a song and dance man, revealed remarkable talent as a farceur in "Wives." Cross essays the role of the author of a risque novel which exposes the romantic side of the married women. Of course all of them have read the book and within the family circle have denounced the author. But when they meet him, as the result of a wager, they fall into his arms and agree that he certainly understands women.

Santos and Hayes, who previously have trod the two-a-day boards replenished with a revuetta or flash act, are going it alone and standing upon their own merits in a happy mixture of comedy and songs. Their act is as pleasing as ever and gets over for a sure-fire hit on any bill.

Claude and Marion closed the show with their clowning and songs. Their material and delivery was sufficiently magnetic to hold the crowd in until they bowed off. Marion is an over-sized comic, whose clowning is spontaneous and who can cause a roar with a single gesture. Claude makes an excellent foil for the fun-making proclivities of his partner.

E. J. B.

FRANKLIN

(Last Half)

Five acts for "showings," and a regular bill of six acts comprised the show for Thursday night. The first of the tryouts was Williams and Williams, a colored team, whose value even in the pop houses is doubtful. The John Grahler Revue stopped the show owing to the work of a boy dancer in the act and some very good work by a girl who did toe and Russian work. Her partner also deserves mention. A prima donna sings well.

George and Lillian Mitchell talked through most of their act, and did a little in the line of dancing, singing and harmonica playing.

Ruby Gordon, assisted by a girl at the piano, was the big hit of the tryouts. This young lady has the makings of another Tucker, and if properly developed will make a good single for any bill. At present she works a little too fast, and would also do well to watch her enunciation more carefully. It might also be a good thing to remember that one needn't pronounce words as a cabaret coon-shouter generally does in order to be a successful delineator of syncopated numbers.

Dunlay and Merrill will make a good act for the small time houses after they speed up their talk and cut some of the draggy spots out.

The regular bill was opened by the Australian Woodchoppers, who interested all with their exhibition in the use of the saw and axe.

Following the Woodchoppers handicapped La Vine and Ritz slightly, for these boys do some very difficult dance work, which was hindered by the presence of chips left on the stage and which should have been swept off, but were overlooked. However, La Vine and Ritz succeeded in stopping the show cold despite the handicap. Most of the work consists of some impersonations which scored heavily with the audience.

Holland and O'Den also stopped the show with their comedy offering. The girl is very attractive, and towards the latter half of the act, displays a figure and pair of Frankie Baileys which are a large factor in the success of the act. The material used is entertaining, but there are several hits which are too blue for a refined vaudeville house, such as the line, "If you look at me like that, you're going to stay out mighty late tonight."

Joe Freed and Al Harrington and Company were the laugh hit of the show. They offered several hits from burlesque which made up a continual scream of laughter. Freed is one of the funniest Dutch comics seen in vaudeville in a long time, and has excellent support in his company.

Olga Cook, recently out of "Blossom Time," also scored a big hit. Miss Cook's absence from vaudeville during the past three years or so, which have been spent in productions, have been put to good use and as far as development of personality is concerned, she's a hundred per cent improvement on the former Olga Cook in vaudeville. Her repertoire is well-selected and delightfully sung in good voice. A pianist does well with two solos in addition to accompanying her.

Basile's Band, billed outside of the theatre as the Velodrome Band, consisting of twenty-five men, closed the show. They played both the regular style of band selections, and popular numbers. "Crying For You" was well-done in a vocal solo by one of the men.

G. J. H.

HAMILTON

(Last Half)

There were only five acts again on the vaudeville for this half of the week, the motion picture feature being "Mighty Lak' a Rose," but these five acts went to make up a better show than a great many six act bills which have been booked into houses.

For the overture, William McElwain and his orchestra played a novelty arrangement of "Old King Tut," which drew a big round of applause. Booth and Nina opened the show, doing a number of stunts with bicycles, and some unusually good talk for an opening act. The work on the bikes, contained thrills and made a good start for the show.

Eddie Miller followed, and rendered a cycle of popular and semi-classical songs. His voice and rendition proved to be more than pleasing to the audience and he was called back for an encore number before he was permitted to leave. A pianist gives good assistance and does well with a solo.

The second act of "The Torch-Bearers," by George Kelly, is being presented in vaudeville by Rosalie Stewart and Bert French, and scored a laugh hit here. Alison Skipworth and Mary Boland, who appeared in the original cast, are seen in this company. This act is the part of the play which had most of the laughs in it, being that part where the amateurs gave their benefit performances for the Seamen's Institute, and showing the happenings backstage while the performance went on. Alison Skipworth is excellent as Mrs. Pampanelli, the directress and is responsible for most of the laughs. The others are perfect in their roles.

Mignon gave a good account of herself with a series of impersonations, which included Emma Trentini, Eddie Leonard, Ruth Roye, Nan Halperin, Bernard Granville and Gallagher and Shean.

Vadie and Gygi, assisted by Mary Izant at the piano, and the Portia Mansfield dancers closed the show. The four girls included in the latter show to very good advantage in their dance numbers. Maryon Vadie is the very spirit of terpsichore with her work, and Gypi's violin playing is in itself worth coming to hear. Miss Izant is an unusually good piano accompanist.

G. J. H.

Moore and Freed have arrived in New York to start their tour of the local Keith houses for nine weeks, at the Royal Theatre.

STATE

(Last Half)

Long Tack Sam and company are heading the vaudeville bill here for the week, having closed on the Keith Circuit a few days ago. The act is probably one of the best offerings of its kind ever presented in vaudeville, being well staged, elaborate, and competently handled by the company. Long Tack Sam himself displays a style of showmanship unusual for an Oriental combining his latent ability with American pep, and offers a variety of Chinese stunts pleasing to both old and young. In the closing position, the act wound up the vaudeville end of the bill with a bang.

Others on the bill offered diversified entertainment, the Fantasy Dancers, opening the show with some novelty steps, one of the quartet doing a female impersonation as well as dancing. The routine in addition to being a novelty is really fantastic, in a way.

A pleasing musical combination Fletcher and Pasquale, one specializing on the saxophone and the other on the concertina, all of their selections being well rendered.

Louis London, doing a bit of monologue, and singing several songs in a powerful tenor voice, proved to be a breezy sort of person, who works with assurance and has confidence in his ability to make a good impression. One of his hits was a dance done with a dummy gathering a few laughs as he went along. London's voice is far above the average and this alone would sell the act. In addition to this he has a style that is worthy of big time vaudeville.

Grey and Byron, have a fair sort of vehicle, the boy doing well as juvenile, and the girl first as a flapper and then in evening gown entertaining a caller at her home, doing equally well. The act opens in one with the boy doing a song and the girl as a flapper interrupting, etc., which leads into some dialogue. Later calling at her home the comedy picked up a little. The latter set in "two" was well done and the weak parts of the act seem to be the songs, most of which were offered by the male member of the team. More punch put into the vocal numbers would strengthen the offering considerably.

Another comedy offering followed in the next to closing spot in McCoy and Walton man and girl, the former as a comic, but not too pronounced and the latter playing straight, working in a way that was always good for laughs when she broke loose. Most of the cross-fire on the man and wife argument order was fast and funny, and the girl affected a scrappy style, threatening to lick the man any moment etc., and so worked up many funny hits of business.

M. H. S.

REGENT

(Last Half)

The bill at the Regent the last half of this week suffered somewhat because of three full-stage acts following each other. This caused an uncomfortable stage-wait between the acts of Ferry Corwey and Nathane and Sully and interfered seriously with the latter team's success. Outside of this the bill was pleasing and went over well.

Luster Brothers, two contortionists who have each an excellent routine and indulge in some clean clowning, opened the bill and showed an act that is strong enough to work further down on the bill.

Ryan, Weber and Ryan followed with a song and dance act. This is evidently the Ryan Sisters and a man named Weber, the latter an excellent dancer, doing some good clog and eccentric work. The girls have rather weak voices but speak distinctly enough to be understood and get what special material they use over. They are stronger on the dancing and use some good costumes.

Ferry Corwey, the musical clown, continues to meet with the same success in every house he plays. He has by far the finest act of its kind on the time, his attention to detail and his comedy bits being finely worked out and put over with a natural comedy that wins all the way.

Nathane and Sully, after a long wait, had the curtain pulled on them before they were set but overcame this difficulty by jumping right into their opening number, "Romany Love," and keeping the act going at good speed all the way. They scored heavily.

Irene Ricardo, using two special numbers and working at this house as a single for the first time, was accorded a reception on her opening and stopped the show when she closed the act. She uses much of her old act and a good deal that is new. We must say, however, that we do not like the explanation of "dat's how de horse was coming to me," that she uses now as well as the old bit she used. However she can get away with anything because of her natural feeling for comedy and her delivery.

Field's Family Ford closed the bill. The act suffers because many of the characters in the sketch are practically inaudible. James Grady, who plays the sorely tried Mr. Fliverton, labors mightily to carry the act through but the rest of the people in the act are inclined to drag, spoiling the spontaneous effect of the act. The finish is still weak, as it was in the "Follies," even weaker, as the sight of Ray Dooley, with legs in the air in the Ziegfeld show was usually good for a laugh.

C. C.

PROCTOR'S 23RD STREET

(Last Half)

A vaudeville bill of six acts, sufficiently variegated to provide snappy entertainment and the motion picture play, "Mighty Lak a Rose," shared honors on the new bill here. The picture play was undoubtedly the draw which packed them in despite the balminess of Thursday evening and will undoubtly repeat the "trick" for the subsequent performances.

Badali and Natali, opened the show with an artistic dance novelty, showing practically everything possible in the way of neat stepping. Their offering is mounted as a production and carries a pianist, who when not accompanying them for the dances, renders a solo or two that is equally well enjoyed. The dancers open with an acrobatic duo. Natali follows with a jazz toe dance, while her partner counters with a clever Rusisan dance. They join forces in another clever double for a finish.

Young and Wheeler, pianist and violinist, followed on with a musical offering that found instant appeal with a none too enthusiastic audience. Although the greater part of their repertoire is given over to classic selections, they closed with a lively medley that sent them off to loud applause.

Lee and Cranston offered a highly diverting comedy, interspersed with song, called "Honeymoon House." The plot revolves around an estranged couple, who meet at the scene of their first honeymoon, which, by coincidence, both have selected for their second honeymoon. After much comedy chatter they decide to leave their new suitors waiting at the church to re-enter matrimony, with each other. The act is played in pleasing tempo, with the songs nicely interwoven and the entire affair sufficiently well balanced to get over for a big hit.

Morgan Wooley and Company also offered a lively comedietta, "Good Gracious," which utilizes the mistaken identity theme and is handled sufficiently fast and furious to bewilder the sleepy house boy of a road house, who reminds one of the half-wit of "The Tavern."

Inglis and Winchester, nut comics, were also a boon to the comedy department in a potpouri of nonsense, which included a goodly portion of the stuff Inglis has been doing with various partners. Nevertheless it has not lost its laugh getting qualities and kept the audience bowling as usual.

The Ching Ling Hee Troupe, conjurers and tricksters, closed the bill with a baffling routine of black art stunts, some clever balancing and a thriller in which one of the men leaped through several knife-edged hoops. This offering is one of the best of its kind that has yet been shown in the small time houses.

E. J. B.

N. V. A. BENEFIT IN 3 THEATRES

The Metropolitan Opera House has been added to the Hippodrome and Manhattan Opera House, for theatres in which the annual National Vaudeville Artists benefit performances will be given on May 13th. This will be the first time that three houses will have been used for the benefit, and allows for accommodations of between fifteen and twenty thousand people at "N. V. A. Benefits" this year.

With tickets selling at an average price of five dollars a seat (prices range from three dollars to twenty-five), the N. V. A. will probably receive almost seventy-five thousand dollars from these three benefit performances and the proceeds of the programmes for each. Artists who appear at the benefits will play each house.

AFRICAN DANCER BOOKED

Ned Lincoln, South African dancer, arrived here after being 9 months with the Pin Wheel Review. He is booked on the Keith time by Pat Casey.

He led the grand march at the Egyptian Ball, New York, on April 17 in his native costume.

VAUDEVILLE

"THE AWKWARD AGE"

Theatre—*Hamilton.*
Style—*Musical comedy.*
Time—*Twenty-two minutes.*
Setting—*Full stage (special).*

"The Awkward Age" is a very entertaining miniature musical comedy, done by a cast of two women and a young man, the latter playing the lead. There is nothing in the way of an extravagant setting, although the latter is a good-looking grey "cyc," and no flash costuming, for the simple reason that there isn't any reason for it. One could take this same act, put in a chorus of six or eight girls for the musical numbers, give them a couple of dances to do, and he'd have a corking "big" act. However, it is just as well that any attempt at making this a "big" act was avoided, for more than probably it wouldn't be half as effective as it is.

The plot concerns a widow with a twenty-year-old son, the latter being compelled to still wear knickers, Eton collars and bow ties, owing to the fact that his mother wants to appear young. She is being courted by a Senator. The son has been sneaking out at night, after she has tucked him into bed, and donned a tuxedo, to hit the Gay White Way. He has a chorus girl for a sweetheart, and on this night has invited her up to the house, thinking his mother was going out. However, the Senator 'phones that he is coming, so that spoils their plans. The chorus girl comes, and, after being cued by the boy, pretends that she is his music teacher. She seems to know what the idea of the "kid" makeup is, and is about to walk out, when he tells her his mother gets queer ideas at times and must be humored. They go into the "music lesson," following which the boy goes off to don his tuxedo, while the girl does a very good vocal solo, including some fine whistling. Her voice is more than pleasing. When he returns, he proposes and is discovered while they are in the midst of a clinch, mother enters. He tells her they are going to be wed, and insists on no longer being a kid. The Senator 'phones from downstairs, and the boy tells him that he is no kid, and before he will allow the Senator to see his mother again, he must shave his whiskers. The curtain goes down as the boy announces that the Senator has gone—to the barber shop.

The boy is a dandy juvenile, possessing appearance, personality and a nice singing voice. The girl also works well, and the mother holds her end up well.

G. J. H.

POWELL AND BROWN

Theatre—*Hamilton.*
Style—*Song Pictures.*
Time—*Nine minutes.*
Setting—*Full stage.*

Powell and Brown have one of the most pleasing novelties we've seen in vaudeville in a long time, in the way of an opening act. This isn't said to place them in the category of the opening act, for the novelty of their offering, even though it runs but nine minutes, and is but a "light" act, is good enough to have them placed lower on any bill, and be so much more effective.

They call their act "Sumsand," and it consists of a series of pictures made with various colored sand. The art productions include "A Bit of Egypt," "An Oriental Sketch," "When Winter Comes," "Mount Vesuvius in Eruption at Night" and "Doomed," the latter showing a ship sinking in the ocean, while burning. The effect of flames is excellently done.

All of the colors are beautiful and all the pictures wonderful from an artistic viewpoint. They hold interest from the start to finish and can do so in any house.

G. J. H.

NEW ACTS AND REAPPEARANCES

VAN DYKE AND VINCE

Theatre—*Proctor's 125th Street.*
Style—*Singing.*
Time—*Seventeen minutes.*
Setting—*In "one."*

A singing act well written and arranged. The man supplied most of the singing as well as some yodeling and the girl assisted him to good advantage. The place drop in "one" depicts the entrance to a cabaret and the boy at first is in the coat room and the girl joins him, as one of the entertainers from the cabaret, after the coat boy does a song. The talk that follows concerns the new show, etc., for the cabaret and he wants to show her some of his stuff by way of qualifying for a job in the show.

The man did another song, with the aid of the spotlight revealing a fairly good tenor voice. The girl joined him after a change of costume and some comedy talk followed. As a single, she did a jazz number finishing with some strutting steps. While her voice is not all that it might be she has a good way of putting the numbers over.

Arriving in the garb of a Swiss yodeler he sang a song that allowed him to yodel the chorus, which he did in commendable style. They closed singing a published number, the man yodeling the patter to the second chorus while the girl sang it straight. Makes a pleasing singing novelty for the time the act is playing.

M. H. S.

JERRY AND PIANO GIRLS

Theatre—*Franklin.*
Style—*Four pianos.*
Time—*Eleven minutes.*
Setting—*Full stage (special).*

Jerry and Her Piano Girls, as this offering is billed, is very much similar to the turn offered by Nell Vinick, with her "Melody Charmers," the difference being that Jerry has three girls in addition to herself playing piano, and four pianos are used instead of three.

Two upright and two baby grand pianos are used by Jerry and the three girls with her. The routine consists mostly of straight quartette piano numbers, the only change from this being a vocal solo by one of the girls, Jerry whistling an accompaniment to the second chorus.

The four piano idea could be made into a good act, if they had something novel in their repertoire, and some unusually good arrangements. Neither of these are present in this act. The girls may have good ability to play pianos, but beyond the fact that four pianos are used, there is nothing out of the ordinary in this act. At present they'll do for the small time, and, with a better repertoire, and some novelty connected to the arrangements, they'll go in the better houses.

G. J. H.

BEN BOYER

Theatre—*Proctor's 23rd Street.*
Style—*Cycling.*
Time—*Twelve minutes.*
Setting—*Full.*

Boyer is a comedy cyclist, effecting a tramp makeup. His act is a comedy contraption. It is an improvised auto, with bicycle tires serving as wheels and a beer keg used as the body. Trouble in getting the machine started again, after it stops, furnishes a number of comedy situations that are sustained until the vehicle blows up and send the comic sprawling.

Boyer returns with a one-wheel cycle and goes through the usual routine of difficult feats, which prove him a past master of the cycle.

E. J. B.

MEHAN AND NEWMAN

Theatre—*Regent.*
Style—*Singing and musical.*
Time—*Twelve minutes.*
Setting—*Special in one.*

Mehan and Newman are a man and woman team providing twelve minutes of corking good entertainment, built around various little specialties. Mehan opens with an announcement that the team are about to do something different—they will not use a blue drop, a piano, dance, sing the "blues" or play the ukelele. After which the curtain goes up on a blue drop with piano and piano lamp and Miss Newman puts over "Louisville Lou" in fine style. This is in line with the title of the act, "Broken Promises." They follow with a harmonica and ukelele duet and then Miss Newman exits while Mehan claims to play the uke as if it were a Hawaiian guitar, Miss Newman imitating the sound of this instrument from behind the drop. Mehan plays the mouth organ without using his hands, dancing at the same time. He is a fine eccentric daneer and gets good results. Miss Newman has a yodeling specialty that goes over sucessfully and the act closes with some fast work by Mehan. Miss Newman singing. The act is well constructed and the pleasant personalities of the pair should have no trouble finding a place on any bill.

C. C.

JANS AND WHALAN

Theatre—*Broadway.*
Style—*Double comedy.*
Time—*Fourteen Minutes.*
Setting—*In "one."*

Jans and Whalan are a pair of clever boys, one of whom is a stepper of no mean ability and the other a singer and good natural comic. The two take a joy in their work that communicates itself to the audience and play up a few stock gags so that they seem uproariously funny. They also put over several comedy songs in an individual manner and later in the act sits playing the ukelele with his face framed in an amber light from a baby spot, while his partner, on the other side of the stage, does a clever eccentric dance in a white spot to the music furnished by the tall member of the team. All the numbers are well thought out, but put over in a manner that makes them appear extemporaneous. The act should be able to hold its own on any bill and as it is going now is strong enough for headline or next-to-closing position on most bills.

C. C.

NERRET AND MANN

Theatre—*Proctor's 58th Street.*
Style—*Songs and talk.*
Time—*Fifteen minutes.*
Setting—*In "one."*

This offering is contributed by two men, one doing a nut comic. After some trivial chatter, which tends to get laughs, but falls down mainly because the gags employed have already done veteran service in the small time houses, the straight goes into the ballad "For the Sake of Auld Lang Syne," with the comic popping on for interruptions with wise cracks. The team follows with "I Love Me," with both joining forces for "I'm Going Back to Jimbo Jambo Town" for a finish.

From an audience standpoint the act got by in an early spot on the bill here. The subject matter, however, is not worthy of the talents of its delineators, who could really accomplish something worth-while with a better.

E. J. B.

JOE FREED, AL HARRISON AND CO.

Theatre—*Proctor's 58th Street.*
Style—*Revue.*
Time—*Twenty minutes.*
Setting—*Special.*

This offering is an episodical holum, divided in three sections and utilizes a cast of five, four men and a girl.

One of the featured members comes on in the opening and sings a verse and chorus of a number called "On the Sidewalks of the City of New York." He is costumed as a country bumpkin and the song is descriptive of what he has seen on his first visit to the big town.

In the first episode there is enacted a comic situation between a Dutch cop and his sergeant. The keystone cop is seen running away from a shooting fracas. Later the pickpocket runs on and is subdued by the sergeant. While putting the bracelets on the crook, the comic discovers the thief as an old friend and uses his influence to have him liberated. The second episode occurs in the subway, with the comics using the familiar burlesque formula, "Let me see you hit him again," which, despite its familiarity, was heartily laughed at by the small time audience here. The burlesque bit is used in the third episode, which is laid in a fashionable cabaret, with the thirsty hostess taking the "hick" for whatever dough the proprietor has overlooked in compiling the check.

From all angles, the piece is broad burlesque, manages to have the right brand of "hoke" that will hit the right spot with the audiences of the family time circuits. Perhaps the act was purposely framed for this; if it was, it has more than served its purpose. E. J. B.

KEE TOW FOUR

Theatre—*Proctor's 23rd Street.*
Style—*Quartet.*
Time—*Fifteen minutes.*
Setting—*In "one."*

This is the regulation male quartette who have submerged their identity in their billing and further carry out the scheme of entertaining themselves in Chinese makeup and costume.

They open with a chorus of "Blinky Chinatown" and remain on for a "Way Down East in Maine." They follow with an impression of a street corner quartette rendering "Roll Them Bones," all of which got over for top value inasmuch as the men have both splendid singing voices.

The three follows with a solo, "You Know You Belong to Somebody Else," with the other three harmonizing on the second chorus. A Chinese comedy number, "Very Merry Fields of China" and "Lovin' Sam" rounded out their series.

The Chinese setup lends color to the offering and if anything enhances the chances of the act. It is something different in the way of quartette singing and will undoubtedly find favor with the small time audiences.

E. J. B.

FURMAN AND EVANS

Theatre—*Jefferson.*
Style—*Singing.*
Time—*Fourteen Minutes.*
Setting—*In "one."*

The man and girl stroll out, and open with a Dixie song. Their voices are good and style pleasing. The second number was a published one with the man accompanying the girl at the piano. As a single, an Irish novelty song was done by the man at the piano and when the girl returned after a change of costume they did a special number in the way of a medley of tunes of various material dealing with married life, etc. Makes a pleasing offering of its kind for the second spot of the three-a-day houses.

M. H. S.

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SUNDAY VAUDE. SHOWS

The Rev. Harry L. Bowlby, of the Lord's Day Alliance, his many supporters, including a large number of actors, who are waging a vigorous campaign to close all shows on Sunday would do well to give a little careful thought to the vaudeville situation, especially in large cities.

The big centers like New York give Sunday vaudeville shows in many theatres which on week nights are devoted to plays and musical shows. These vaudeville entertainments give employment to scores of actors, many of whom have been out of work during the week and the Sunday engagement furnishes means to carry them safely over the week instead of forcing them to run into debt for actual living expense or cut into the little nest egg saved for the enforced Summer layoff.

At present it is well known that there is a big oversupply of actors, and as long as this condition exists there will be unemployment among even good actors and actresses. To these the Sunday show is a blessing and the overzealous people who are trying so hard to close all the theatres would do well to stop and think that with the closing of the houses innumerable performers will lose the opportunity to earn some much needed money.

The necessity of some clean sort of entertainment for the thousands of visitors to the city who are forced to remain over Sunday is another matter which the agitators would do well to consider. The great majority of all shows are clean and little in them could be classified objectionable on the Lord's Day and as for vaudeville, it is one hundred per cent clean.

"BLUE LAW" BILL SHELVED

Chicago, April 21.—The proposed "Blue Law" bill that was recently introduced by Senator MacMurray of Chicago, at Springfield, Ill., is now dead. MacMurray who introduced the bill asked to withdraw it from the committee and moved that it be laid on the table. This was done without comment.

BIG SHIFT IN BROADWAY SHOWS

A big shift in Broadway shows took place on Monday night of this week. "Sally, Irene and Mary," left the Forty-Fourth Street Theatre and went up to the Century. "Papa Joe," the Princess Theatre piece which at first looked like a flop but has developed into a success moved to the Lyric. "The Adding Machine," the Guild play journeyed from the Garrick to the Comedy making room for the new show "The Devil's Disciple," "Uptown West," a matinee attraction at the Earl Carroll Theatre became a regular night attraction and opened on Monday night at the Bijou, replacing "The Love Habit" which left that house and went down to the Princess.

Four shows closed on Saturday night, "The Lady in Ermine" leaving the Century, and "Liza" ended its run at the Nora Bayes. Both these attractions will go on the road. "The Dice of the Gods," the Mrs. Fiske play at the National, and "Roger Bloomer" at the Greenwich Village took the storehouse route.

Several productions will close for the season on Saturday night of this week. "Better Times" at the Hippodrome ends its season and "Anathema" will end its short engagement at the Forty-Eighth. Others will doubtless call the season ended at other houses, the number and names depending almost entirely on the weather.

"GREATER THAN LAW" NEW SHOW

The Melbourne-Arden Productions, Inc., have readjusted their plans and have selected for the first production a gripping drama, "Greater Than Law," an adaptation of a Swedish play by Hans Allin, which ran for three years in Sweden. The American adaptation has been made by Arvid Paulsan, who will also be featured in the cast of the piece.

This play will be shortly placed in rehearsal and will take precedence over the firm's proposed production of "In the Balance," which had been previously announced as their first production.

The controversy anent the title of a musical play to be prodnced by the same firm for a summer run, which had been titled "My Gal Sal," has been readjusted by the management, retitling their piece and now calling it "Sal's My Gal." This piece is now being cast and will open out of town sometime in May, coming to Broadway later for a summer run.

BANKER WINS DRAMA PRIZE

Chicago, April 23.—A New York banker, Richard A. Purdy, has won the $3,000 prize offered by the Chautauqua Drama Board for the best native American play, Paul M. Pearson, Secretary of the board, announced tonight. The play, "Crossed Wires," will be produced simultaneously on thirty Chautauqua circuits.

Mr. Purdy, who is Secretary of the Hudson Trust Company,—also is a playwright and poet. His play was one of 340 submitted to the Chautauqua so that they might be able to produce an original work. It was selected by a jury of playwrights and producers for a "tryout," produced near Chicago for a week and found worthy.

Mr. Purdy is a member of the American Society of Dramatic Authors, and of the Actors Equity Association, and is a Shakespearean lecturer and reader.

CLINE TO DO A PLAY

Louis Cline's advent into the producing field will be made at Norwalk, Conn., April 26, with Ethel Clifton's play, "For Value Received." After the Norwalk performance, two days will be spent in Stamford, after which the attraction will be readied for a New York showing. Augustine Duncan, who is directing the staging of the play, will head the cast, which includes: Maude Hanneford, Remey Carpen, Edward Wever, Cecil Owen, Harry Blackmore and May Hopkins.

"FIRST THRILL" FOR MONTAUK

George Leffler's production "The First Thrill," which opened at the Apollo Theatre, Atlantic City, last Monday night, will be seen next week at the Montauk Theatre, Brooklyn.

Answers to Queries

S. B.—Con Riordan, sparring partner of Bob Fitzsimmons died from the result of injuries sustained by a blow on the chin, which he received from Fitzsimmons in an exhibition bout given at Jacobs' Opera House, Syracuse, N. Y.

Roll—Jack McAuliffe and Owen Ziegler boxed three rounds in the Atlantic Athletic Club's Arena at Coney Island, N. Y., to a draw. McAuliffe's hand had been broken during the bout, and the police stopped it in the third round.

Clef—Victor Herbert composed the music for "Prince Ananias," which was produced at the Broadway Theatre, New York, by the Bostonians.

M. O.—"Jacinta" was produced by the Louise Beaudet Opera Bouffe Co. Sig. Perugini was cast as Morrelos.

Film—Hobart Bosworth was with the Daly Theatre Stock Co. Ada Rehan, Henry E. Dixey, Percy Haswell, James Lewis, and Campbell Gollan were also among the cast, when they played "The Twelfth Night."

C. A.—"Mme. Sans Gene" was produced at the Albaugh Opera House, Washington, D. C., with Augustus Cook as Napoleon; James K. Hackett as De Neipperg; and Kathryn Kidder as the Madame.

25 YEARS AGO

"He Cert'ny Was Good to Me" was published by Wm. Pilling and sung by May Irwin, Lizie B. Raymond, Belle Davis, John W. Ransome, Maude Raymond and A. B. Sloane.

Margaret Dale was with the Henry Miller Co.

The bill at the Orpheum, San Francisco, included Lizzie B. Raymond, Reno and Richards, Tony Wilson, Robetta and Doretto, Smith O'Brien, Fish and Quigg, Montgomery and Stone, John W. West and Kerner's Living Pictures.

Richard Mansfield presented "The First Violin" at the Garden Theatre, New York.

"His Honor, the Mayor," was presented by Wm. H. Crane at the Empire, New York.

The Mordaunt & Block Stock Co. at the Columbus Theatre, New York, included Edwin Arden, E. L. Davenport, Basil West, Frank Mordaunt, Marion Abbott, Una Abell, Lydia Knott.

The Barnum & Bailey Show was touring in England.

Tony Smith, the booking agent, died at Fordham, New York City.

Nicholas E. Young was president of the National League and American Baseball Association.

ACTRESS DEMANDS ACCOUNTING

June Avis Evans, actress, intends to demand a compulsory accounting by the executors of the estate of the late Dan R. Hanna of Cleveland, so that she can press her claim for a monthly allowance of $1,250 which she claims Mr. Hanna promised to her, it became known in Surrogate George A. Slater's court at White Plains last week. According to Miss Evans, Hanna had promised to pay her $15,000 a year as long as she lived in consideration of her breaking off her engagement to him. She has presented a claim for $17,500 due on the allowance. When the claim came up last week, it was adjourned by Surrogate Slater for two weeks, as it was contended that the executors had not been properly served.

Rialto Rattles

AND AN UPPER TOO!

Little Billy denies that he is the midget who recently drank a lot of strong coffee before going to sleep on a railroad train, and then walked up and down his berth all night.

NOW IS THE TIME

All right fellers. It's O. K. to rehash your "Daylight Savings" gags beginning this week.

NO, THAT'S THEIR PLEASURE

This campaign against Sunday shows might be all well and good, but isn't there any penalty for these reformers who work harder on Sunday than any other day to enforce "blue laws"?

ONE WAY TO GET MONEY

German grand opera as presented in Berlin is expensive to Americans and other visitors from foreign countries that visit the Berlin Opera House. Germans can hear the classics at one-fifth the price charged foreigners.

LITTLE TO LAUGH AT

In China laughing is considered effeminate, but then the Chinese have little to laugh at, anyway.

SEND THEM SKINNY ONES

At a meeting held recently in one of the New York churches, the subject of Cannibalism in South Africa came up. As one means of preventing it, an old deacon arose and suggested that the church send only skinny missionaries.

MANAGER KNEW HIS BUSINESS

Jack Warren asked the manager of a Middle West theatre recently, whether singers ever had any trouble with the acoustics when playing his house.

"None whatever," answered the manager. "The moment any of those fresh guys start anything in the gallery we give him the rush quick."

VAUDEVILLE MYSTERY

What has become of the long list of actors that had two and three year routes booked?

THEATRICAL CONTRADICTIONS

Roscoe Ails, after a tour of the Orpheum Circuit, is enjoying the best of health.

Marcus Loew—pays high salaries—sometimes.

NUISANCE

A nuisance is a vaudeville actor that insists upon talking continually about his act when you want to talk about your own.

THE HEIGHT OF NOTHING

A vaudeville actor just in from the West was seen in front of the Palace Theatre one day last week in a bran new flivver with his monogram and a coat of arms emblazoned on the door.

WHY MANAGERS DIE YOUNG

The Regent did a big business last week, and on Saturday night there was a sell-out. While Harry Federman, the manager was standing in the lobby, a little Hebrew gentleman rushed up to him and exclaimed excitedly:

"Say—What kind of monkey business is this? I bought a ticket in the standing room, and I can't find a seat."

THOUGHT IT MEANT MONEY

One of the song publishers last week received a telegram via Western Union on which was attached a sticker which stated that when money was to be sent, it should be done via Western Union and the cost of sending $100 was $1.98. The telegram, which was from a Western song shop read: "Send immediately one hundred got to see mamma."

DRAMATIC and MUSICAL

"WITHIN FOUR WALLS" DULL IN SPOTS BUT RATHER ENTERTAINING

"WITHIN FOUR WALLS," a comedy-drama in two acts and nine scenes, by Glen MacDonough. Produced at the Selwyn Theatre, Tuesday evening, April 17.

CAST

Clancy	Walter Lawrence
Gerrit Minuit	Leonard Doyle
Agnes Meade	Anne Morrison
Delphine	Helen Ware
Hester Van Dam	Helen Ware
Sally Haynes	Helen Ware

Various subordinate characters grouped in two separate sets of characters, played by the following: John Keefe, Warner Anderson, Violet Dunn, Dorian Anderson, Florence Gerald, Sherman Wade, Eugene MacGregor, Clay Carroll, Marie Berno, Leonard Doyle, John Ferulock, Nancy Lee.

A little bit of everything is incorporated in "Within Four Walls," comedy, drama, melodrama, some good and some bad, with the good in the lead, everything considered. The acting of Helen Ware and Anne Morrison stood out above anything else of merit in the play. Various mechanics invented in the movies are used in the piece especially the "cut back."

The action starts with a scene in 1923 and goes back to 1820 and touches other periods in between. Gerrit Minuit, a failure, is reading some old papers concerning his ancestors who he blames for his failure, being that their faults have been reflected in himself etc. His former sweetheart is with him and she urges him to forget his forefathers and go out and hustle.

A "cut back" to "A Spring Day in 1820," is the next scene. Old John Minuit has returned home, apparently to die after his strenuous adventures in darkest Africa, dealing in slaves. The old man's conscience bothers him because he has murdered a boy. A tropical fever has him on his last legs and a nurse skilled in the treatment of the disease, an octoroon, is brought to nurse him. The next development handed the play a knockout from which it never fully recovered. It develops that the nurse is revenged when she tells the dying man that she is his former mistress and that the boy he has killed is his own son.

Subsequent scenes had some farce-comedy and other things. One scene concerned a flirtatious husband and a contented wife who was beginning to grow tired of her existence as such. The final scene was on the little old New York order and a cheap melodrama, probably based on one of the famous shootings of a few generations ago, was poorly acted and staged just as bad.

Few in the cast did well with their respective parts. Anne Morrison revealing herself as an excellent comedienne, and Helen Ware did very well with her parts, missing on one occasion which may have been no fault of hers. In spots the play shows signs of good staging and costuming, but on the whole is a terrible conglomeration of faulty acting and writing.

A number of the old song hits of a score or more years ago were played during the piece, among them being "Rosie O'Grady," "After the Ball," "The Sidewalks of New York," and others which a large portion of the audience remembered well enough to hum.

Re-arranged, the "Four Walls" would doubtless be a better entertainment.

NEW NAME FOR "THE WHEEL"

Winchell Smith has completed rewriting the second act of "The Wheel," which play will be known as "Money, Money, Money" and will be produced by John L. Golden early in June out of town.

SHAKESPEARE IN STOCK

The stock companies seem to be taking up the Shakespearian craze as well as Broadway.

The New Bedford Players, of New Bedford, Mass., staged a revival of "The Merchant of Venice" last week, with Edward Waldmann especially engaged for the role of Shylock. The local papers were loud in their praise of Waldmann's performance and from all accounts the production enpoyed a prosperous week.

Several other stock companies are now planning to revive "The Merchant," with a prominent player as guest star to play Shylock as Waldmann did in New Bedford.

EASTERN SHOWS FOR COAST

SAN FRANCISCO, April 23.—McIntyre and Heath will open with "Red Pepper" at the Shubert-Curran theatre on Monday, April 29. They will be followed into the house by "Shuffle Along" the colored show which is now wending its way westward.

"HOW COME" FASTEST DANCING SHOW OF THE WHOLE SEASON

"HOW COME," a girly musical darkmedy, score by Ben Harris, book by Eddie Hunter, additional numbers by Henry Creamer and Will Vodery. Produced at the Apollo Theatre, Monday evening, April 16.

CAST

Deacon Long Tack	Andrew Fairchild
Sarah Green	Amanda Craig
Brother Wire Nail	Leroy Broomfield
Dolores Love	Nina Hunter
Sister Doolittle	Hilary Friend
Ebenezer Green	Amon Davis
Brother Ham	Alec Lovejoy
A. Smart	Chappy Chappelle
Malinda Green	Juanita Stinnette
Rufus Wise	George W. Cooper
Rastus Skunkton Lime	Eddie Hunter
Dandy Dan	George C. Lane
Ophelia Snow	Andrew Tribble
Smiling Sam	Billy Higgins
Brother Low Down	James Dingbat
Sister Whale	Octavia Sawyer

If "Shuffle Along" or "Strut Miss Lizzie" left any step undanced, that oversight was remedied by the more or less darkskinned "musical darkomedy," "How Come," which settled down at the Apollo last Monday night. Doubtless there were never so many flying feet on any stage not of the super hippodrome class. From the standpoint of the libretto the show may be attenuated, but it is thick with legs and its footage is incredible.

"How Come" employs almost all of the nimble high kickers who were seen a year or so ago at Daly's Sixty-third Street Theatre, and since that time in the cabaret belt. Its jazzy score is the work of Ben Harris and Henry Creamer and Will Vodery, who did "Strut Miss Lizie" and other negroid musical entertainment.

There is a racy chorus that executes bewildering rushes from the wings and is not noticeably encumbered with inhibitions. The leading comedian, Eddie Hunter, works somewhat after the Bert Williams style but lacks the finish and ability of the late artist.

Although considerably lightweight on comedy, "How Come" is one of the fastest musical shows Broadway has glimpsed since "Shuffle Along." Had "How Come" been the first of the colored cast shows to reach Broadway it's success would doubtless have been remarkable, but following so many it loses the novelty appeal and must therefore stand on its own merits.

There are some good songs in the score and the orchestra conducted by Will Vodery gives them as well as the instrumental portion, a really fine interpretation.

"DEVIL'S DISCIPLE," SHAW REVIVAL, AT THE GARRICK

"THE DEVIL'S DISCIPLE," a melodrama by Bernard Shaw, presented at the Garrick Theatre by the Theatre Guild on Monday evening, April 23, 1922.

CAST

Mrs. Annie Primrose Dudgeon,	Beverly Sitgraves
Essie	Martha-Bryan Allen
Christy	Gerald Hamer
Anthony Anderson	Moffat Johnston
Judith Anderson	Lotus Robb
Lawyer Hawkins	Alan MacAteer
William Dudgeon	Bryan Russell
Mrs. William Dudgeon	Katheryn Wilson
Titus Dudgeon	Lawrence Cecil
Mrs. Titus Dudgeon	Maude Ainslie
Richard Dudgeon	Basil Sydney
The Sergeant	Lawrence Cecil
Major Swindon	Reginald Goode
General Burgoyne	Roland Young
Mr. Brudenell	Bryan Russell

When Shaw wrote "The Devil's Disciple" he had not yet become truly Shavian and only here and there gave the promise of the keen satire that was to bring him fame later in his career. But the play is still a Shaw play, and it does contain a great deal of the real Shaw spirit, nicely moulded and served in a melodrama that is, at times, as gripping as old "ten, twenty, thirty" shows which we viewed from the peanut gallery on the shoemaker's "billboards" in the days of our early youth.

The time of the story is during the early days of the American Revolution and Dick Dudgeon, who has the misfortune to be a liberal thinker set amid the Puritan restrictions of a New Hampshire town, startles his neighbors by telling them that he is a disciple of the devil, extolling the many virtues of his Satanic majesty and avowing that he knew from the first that the Prince of Darkness was his natural master and captain and friend. Dick has just inherited the old home and, in effect, states that he will turn it into a temple of Diaboloniamsm, where everything shall be happy and carefree, with fear abolished and no tears shed. Later in the play we see Dick Dudgeon, mistaken by the British troops for the husband of the lady with whom he is having tea, led to the gallows unprotesting, to be hung for the crime of which the lady's husband, a Presbyterian minister who is under suspicion, is accused. Of course he escapes the death penalty as the dust-covered minister rides up at the last minute with the papers establishing his own innocence.

Philip Moeller, who staged the production, has made a fine job of it, and Lee Simonson has devised some great period costumes and stage settings.

This play was last seen in New York about 1897 with Richard Mansfield in the leading role. It is fairly safe to say that averaging the general excellence of the cast in the present production with that of Mansfield and his supporting company, and discounting the glamour that time has imparted to some of the names in the Mansfield production, the present play sets a higher standard. It is difficult to pick out any of the lesser characters for their good work, for those who had relatively unimportant parts did their work as creditably as those who played the leads. Basil Sydney, as the swaggering Dick Dudgeon, gave a splendid performance as also did Miss Lotus Robb as the parson's wife. But a role that was filled with realism and made something to wonder at was that of General Burgoyne, played by Roland Young with a fine distinction and technique that was a joy to behold.

LITTLE BILLY FOR AUSTRALIA

Little Billy, who has just completed a tour of the Orpheum Circuit, will sail from San Francisco on June 15 for a twenty-week engagement in Australia.

"BERANGER" AT COMEDY

The Harvard Dramatic Club presented Sacha Guitry's "Beranger" on Thursday evening, April 19, at the Comedy Theatre, as the second bill of their week's program.

The play is replete with allusions to Napoleon, Louis XVIII and other members of the royal family of that period, and concerns "Beranger," who composed songs, particularly one which worked its way into the heart of France during the trying times of the revolution. Three episodes in the life of Beranger are taken by Guitry for his material for the play, the details for the most part being uninteresting to the average American theatre-goer whose thirst for French history is limited. However, the best scene is reserved for the last. The old song writer returns to the scenes of his youth, and hoping to cheer him the town's people strike up a famous tune, whereupon Beranger says the song is not his, and alludes to fame in cynical manner.

The company does some fair work. John Collier played the part of Beranger, which proved to be real difficult. Dorothy Googins, in the leading feminine role, was pleasing and displayed fine stage presence. Probably the best individual performance was given by Conrad Salinger, who portrayed a Talleyrand of considerable merit.

SOTHERN-MARLOWE PLANS

After a season of inactivity, the greater part of which was spent touring abroad, E. H. Sothern and Julia Marlowe are planning to return to the stage next season. They will again sail under the Shubert banner and will offer a repertoire of plays. Among the plays which they will do will be "Cymbeline," which has not been on the American stage in many years. The remainder of their repertoire will include "Hamlet," "Twelfth Night," "The Merchant of Venice," "The Taming of the Shrew," "As You Like It," "Much Ado About Nothing," "Macbeth," "Anthony and Cleopatra" and "Romeo and Juliet."

Miss Marlowe, in accordance with her custom of acting only in alternate seasons, will not appear the season after next, but it is announced that Mr. Sothern will be seen at that time under the direction of Lee Shubert in three new plays. Two of these plays are entirely new to the American stage and the third is a revival of a success of the past.

Miss Marlowe and Mr. Sothern will sail for England on May 1 and expect to engage players and prepare costumes for their productions during their stay abroad.

THEATRES JOURNEY ON MAY 7

The Great Neck Players, of Great Neck, L. I., and the Alliance Players, of Jersey City, are the latest groups to enter the Little Theatre Tournament, which will be conducted with the co-operation of the New York Drama League and which will open at the Bayes Theatre on Monday, May 7. The event will run throughout the week and will provide each group an opportunity to display their best talent.

"FIRST THRILL" IN BROOKLYN

"The First Thrill," a comedy by Beulah Poynter which George Leffler is sponsoring at the Montauk Theatre, Brooklyn, this week, will conclude its season of two weeks on Saturday night. The play will be rewritten and the attraction produced again by Leffler in the fall.

REVELERS START ON SATURDAY

The Revelers, an organization recently organized along the lines of the Sixty Club with its membership limited to people in the theatrical profession, will have its first affair described as a "Vanity Fair" at the Ritz Carlton Hotel on Saturday night. This will be the beginning of a series of bi-weekly events that will continue through the summer.

Sheila Terry and Roy Sedley will open in vaudeville shortly.

Harry Ellis and Joe Parsons are doing a new act called "Listen Joe."

The Sheldon Sisters will begin a tour of the eastern theatres this week.

Josephine Kay is now hostess at the Bluebird ballroom in New York city.

Dolly Wilson opened with a new single offering, assisted by a pianist, this week.

Alpha and Delta Crane opened for a tour of the Keith Eastern houses this week.

Richard Pitman has replaced Frazer Coulter in "Secrets," at the Fulton Theatre.

Ben Marks is breaking in a new single act, and also a Hudson coupe at the same time.

William Grinnell has been engaged as stage director for the Ed. Wynn show, next season.

Marguerite Marsh, the moving picture star, will appear in vaudeville with Will Morrisey.

Florence Madeira is appearing in the "Gingham Girl" in the role created by Lora Sonderson.

Marshall Montgomery, the ventriloquist, has been given a full route over the Loew Circuit.

Milton Wallace has been added to the cast of "Abie's Irish Rose" at the Republic Theatre.

Jimmy Nugent and Gus Hibbert are rehearsing a new blackface singing act for the Keith circuit.

Loga Myra is preparing a new "flash" act in which she will be supported by an eight piece band.

Jason and Harrigan showed their new singing and dancing act at the Cosmos, Washington, last week.

The Wainwright Sisters have returned to New York and will be seen soon in a new production.

Phyllis Gilmore has been engaged as leading woman for the F. F. Proctor stock company of Albany.

Edward Wade and John Clayton have been engaged by E. K. Nadel to appear in vaudeville in his new act.

Kate Melini has assembled a new girl act which will shortly invade vaudeville as the Five Normany Girls.

Eddie Buzzell of "The Gingham Girl" will at the close of his engagement with the show go into vaudeville.

Helen Staples, "The Prima Donna Petite," will open for a tour of the Interstate circuit on April 29th.

Clair Rossi, the Gorey Sisters and Anna Balthy are appearing in the new revue at the Sahara Restaurant.

Grace Hayle, Elinor McCune and Lyle Clement joined the Dan Michalove Atlanta Stock Company last week.

Joseph Byron Totten is organizing a stock company for the Lyceum Theatre, Columbus for the summer months.

Murray and Allen are rehearsing a new singing act which will shortly be seen in the local vaudeville houses.

Jack Labodi, Richard LaSalle and Dean Cole have been signed by Jules Hurtig for his Dayton Stock Company.

ABOUT YOU! AND YOU!! AND YOU!!!

Elsie Janis has been engaged to appear in a revue at the Casino Theatre, Paris, in 1924.

Leo J. LaBlanc has been engaged to stage the new Fashion Show at Proctor's Theatre, Newark.

Carter, the Magician, arrived from Australia, where he has been for the past two years.

Donald Duff is understudying the principal role in "Roger Bloomer" playing at the Greenwich Village Theatre.

Pauline Travers, an English male impersonator, arrived in New York last week and will play the Keith time here.

The Dolly Sisters have been visiting Budapest, Hungary, for the past few weeks, that city being their home town.

Walter Winchell returned from Los Angeles to Broadway after an absence of two weeks, arriving here on Sunday.

Harry Kellar is doing the advance work for the Dixieland Jazz Band, which is playing dance dates on tour.

Mia Lubovka, premier danseuse, has joined Harry Downing's act, and will tour the Pantages circuit with that act, opening in Chicago next week.

Maude Hanaford has been signed for the leading role in Ethel Clifton's new play, "For Value Received," to be produced by Louis Cline.

Dorinda Adams has been signed as featured dancer with "Adrienne," the new musical comedy to be prodnced by Louis Werba.

Charles Cahill Wilson will retire from the Alhambra Players at the Alhambra Theatre, Brooklyn, this week to begin rehearsals for a production.

Ritchie Russell and George Amesbury have been added to the roster of the Union Square Stock Company, Pittsfield, Mass.

Lewis and English joined Robert Lindely's revue, "Melody Land," last week, placed through the Harry Walker booking office.

Billy "Red" Grant and Rnth Adair Adair have been engaged for the William B. Friedlander unit that opens on May 14 on the Pan Time.

Avida Nudson has been engaged as leading lady for Loew's Alhambra Stock Company, Brooklyn, opening on April 30th with "Lawful Larceny."

Millie Freeman has been specially engaged by James Thatcher for the role of Grandma in the S. Z. Poli Stock production of "Why Men Leave Home."

Ira Lamotte has succeeded Duke Fosse as manager of the Belasco Theatre, Washington, the latter having left for his annual holiday in California.

Newhoff and Phelps have been awarded a full route over the Loew Circuit, and will open at the Gates, Brooklyn, next week.

William Finzelle, the Detroit orchestra leader, is in town and is making his headquarters at the Harry Walker office.

Parish and Peru have completed their extended tour of the Pantages Circuit and will shortly return to the local vaudeville houses.

Tom Lewis, Dorothy MacKaye and Ray Raymond have been engaged for the three leading roles in "Helen of Troy, N. Y."

Lawrence Goldie will again hook George Robinson's New Brighton theatre, which opens on May 14th, this year.

Peggy Davis, former Ziegfeld Follies girl, has just completed a picture with the Fox company in which she played second lead.

Rose and Shaw have been engaged by Manager Harry Federman, of the Regent Theatre, to stage the Regent Cabaret at that honse.

Nancy Gibbs, the English prima donna, has joined the cast of "Jack and Jill" at the Globe theatre. She is singing the role of Jill.

Moffat Johnston will have an important role in the Theatre Guild's forthcoming production of "The Devil's Disciple."

Josephine Victor is to head the cast of "Fires of Spring," which is to be produced shortly for a Spring tryout by A. H. Woods.

Saxon Kling has completed a new comedy in which Theresa Maxwell Connover is to be featured next season. The piece is as yet without title.

James Reynolds, artist, is on the Acquitanis with a commission from Flo Ziegfeld, Jr., to obtain several art features for the next edition of the "Follies."

Will Rogers, Frank Tinney and the Doners will be seen on the programme of the Treasurer's Club benefit to be held Sunday, April 29, at the Hudson Theatre.

Mary Garland, daughter of Hamlin Garland, the novelist, will make her stage debut in "As You Like It," scheduled as the first prodnction of the National Theatre.

Johnny Muldoon and Pearl Franklin have discarded their vaudeville act, and will begin rehearsals with George M. Cohan's new show, "The Rise of Rosie O'Reilly" shortly.

The Duncan Sisters are being held over for a third week at the Orpheum theatre in Los Angeles this week, establishing a new record for acts at that honse.

Margaret King, stage and screen actress, has temporarily retired from the stage to become private secretary to H. M. Arden, head of the Melbourne-Arden Productions.

Jesse Weil has been engaged as director of publicity for the Edward Small offices, following J. Harrison Orkow who left to start producing on his own account.

Olga Parado, of the vandeville team of Olga and Alan Parado, was forced to cancel her time on the Delmar Circuit because of illness and is now at her home in Buffalo, recuperating.

Beverly Sitgreaves is the latest addition to the cast of "The Devil's Disciple," whose leading parts are taken by Basil Sydney, Roland Yonng, Lotus Robh and Moffat Johnston.

Solly Joyce, formerly playing the part of the teacher in the act "Vacation Days," is now associated with Jack Hall and Jack Hayden in the offering "The Three Senators," a novelty presentation.

Georgia O'Ramey, who recently withdrew from "Jack and Jill," has been signed for the chief comedy role in the musical version of "My Lady Friends," to be launched by H. H. Frazee.

Lulu Swan, Jocelyn De Velhoff, Johnny Black, Shirley Sheridan and Dora Dubery have been held over with the Harry Walker Revue at the Beaux Arts, Philadelphia.

Kay Hammond and Davis Herblin are playing the leads in the Smith-Duffy stock presentation of "The Gold Diggers" at the Academy of Music, Baltimore, this week.

Eddie Dowling was ont of "Sally, Irene and Mary" for one night last week to attend to his new production, "Whistling Tim," which opened in Washington.

Ethel Clifton, author of "For Value Received," the play to be prodnced shortly with Augustin Duncan and Maude Hannaford in the leading roles, arrived last week from Los Angeles in order to be present at the premiere.

Mabel Withee, last seen on Broadway in "Lady Butterfly," has been added to the cast of "Bal Tabarin," the new musical piece in which Harry K. Morton and Zella Russell are to be featured by the Shuberts.

Malcolm Williams and Elisabeth Patterson have been signed to appear in support of Leo Carillo in "Kunnel Blake," the new Booth Tarkington play in which he is to be starred under the direction of Alfred E. Aarons.

Richard Travers and his wife, Violet Palmer, have gone to Hollywood where Travers is to begin work on a contract which calls for his being featured in a series of five and seven reel motion picture productions.

Fred Clark of the "Let's Go" company, James Harrison and Ann Francis, are requested to communicate with Henry Chesterfield, secretary of the National Vandeville Artists club on matters of importance.

Daly, Mac and Daly have been ronted over the Delmar time and will open the last week in April. The act was forced to cancel some of their Eastern Pantages time due to a fall sustained by Miss Daly.

Frank Keenan, who has been successfully appearing in "Peter Weston" in Chicago was presented with a bronze smoking set by the members of his company on the sixtieth anniversary of his birthday last week.

Christine Wolbet attempted suicide because she failed to get a part in the chorus of a Broadway musical comedy. She drank a quantity of iodine in front of the Church of Immaculate Conception, in the Bronx.

"50 Miles from Broadway," "Just Out of Knickers," Harry Stoddard and Band, Cronin & Hart, Van & Schenck, Harry Fox and Beatrice Curtis and William Ebs and Co., provided the entertainment at Keith's Sunday concert at the New Amsterdam Theatre.

Winchell Smith, prodncer and playwright, will have a special performance of "Polly Preferred," to be given at the Little Theatre next Sunday, radioed to his home in Farmington, Conn., where he will celebrate a birthday. Other prodncers are expected to be present.

Bert B. Perkins, director of Exploitation for Metro Pictures was married to Edwina Beryl Cox, former Dillingham showgirl Thursday evening, April 12th, at the home of Rev. Wm. B. Sawyer, pastor of the Methodist Episcopal Church, Hoboken, N. J.

Isham Jones is Playing his Big Fox Tr

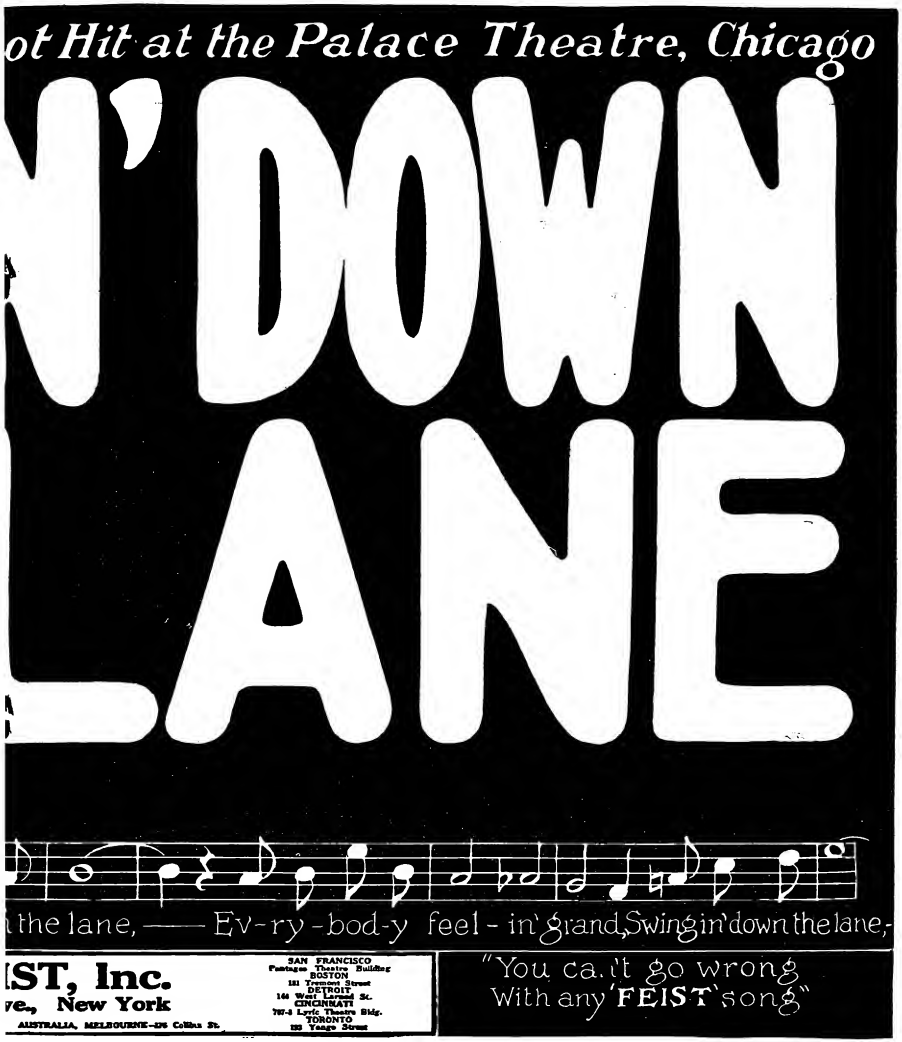
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MELODY LANE

PRODUCING MGRS. INVESTIGATING VALUE OF BROADCASTING SHOWS

P. M. A. Appoints Committee to Determine Whether or Not Theatres Derive Additional Patronage From Radio Service—Hammerstein Declares Record and Music Sale Keeps People Away from the Shows

At a meeting held last Friday by the Producing Managers' Association, a committee was appointed to investigate the matter of royalties and exploitation possibilities by radio of musical compositions used in their productions. Arthur Hammerstein is chairman of the committee. Interesting developments are expected this week by the producers who are yet sure whether or not the broadcasting of a play draws additional patronage.

As far as Arthur Hammerstein, chairman of the committee, is personally concerned, sheet music and phonograph records of any of his shows will not be issued in the future until he has first tried out the value of the radio station as an advertiser of his productions.

Sheet music and phonograph records, according to Mr. Hammerstein, being available at any time in the home, is apt to keep people away from the theatre. But radio being a transitory operation is more likely to whet the appetite of those who hear it and make them want to hear more of the same.

Lyric writers and composers of the scores of musical plays, as well as music publishers, who collect royalties on their songs through the American Society of Composers, Authors and Publishers for the performance for profit of their works, are now beginning to collect some royalties from the radio stations which are being won over gradually by the society. These members of the society are not in favor of the producing manager's plan of collecting royalties. For similar reasons they are not in favor of the restricting of sheet music sales or phonograph records which is their biggest item of revenue in most cases. Among musical comedy lyric and music writers the proposed Hammerstein plan is far from being in favor and in practically every case composers and authors can choose their producers.

Several months ago the producing managers announced their plan to restrict the playing in public of the compositions comprising part of their musical comedy scores and also wanted to share in the dividends of the American Society of Composers, Authors and Publishers. However, up to the present time nothing definite has come of it with the exception of two or three letters sent to Gilbert Gabriel, counsel for the P. M. A. and the general manager of the society, J. C. Rosenthal.

ADDS TO WRITING STAFF

Following the recent withdrawal of Clarke and Leslie from the concern, Stark & Cowan, Inc., is reorganizing its staff of writers and also replenishing its catalogue from several well-known free lance writers.

Among the writers from whom songs were taken last week by Stark & Cowan, Inc., are Con Conrad and Eugene West, Benny Davis and Harry Akst, Bernie Grossman and Willie White, Billy Rose, Billy Baskett and others as well as a tune from Isham Jones, well-known orchestra man. Sam Coslow, whose Spanish comedy song is now being plugged by the house, has been signed as a staff writer for two years, and is collaborating on some numbers with Abe Ohlman.

WARREN WITH CLARKE & LESLIE

Harry Warren, composer of "Rose of the Rio Grande," and formerly connected with Stark & Cowan, has been added to the staff of Clarke & Leslie.

BERLIN GOES TO LONDON

Irving Berlin sailed on Saturday on the *Majestic* for London. Berlin will supervise the rehearsals of "The Music Box," which will open in London on May 14.

MAX SILVER WITH ABRAHAMS

Max Silver is now connected with the Maurice Abrahams Music Company in the capacity of general manager. Silver and Abrahams worked together, the former as general manager and the latter as head of the professional department, more than fifteen years ago for F. A. (Kerry) Mills. They were with the same concern for a period of ten years until about seven years ago. Silver most recently was with Charles K. Harris. History seems to repeat itself in this respect, following on the heels of the reunion of the Fisher-McCarthy staff at Jack Mills, Inc.

LEVY CHANGES NAME TO DAVID

Benjamin W. Levy, attorney, formerly head of the music publishing house of B. D. Nice & Co., has left the active practice of law and has become connected with the firm of San, Ittelson & Van Voorhis. By leave of court Levy has changed his name to that of Benjamin David.

SIXTY YEARS IN ONE JOB

E. S. Cragin, manager of the C. H. Ditson & Co. music store on East Thirty-fourth street, last week celebrated his seventy-fifth birthday. Sixty years of his life has been spent with the Ditson house.

MUSIC MEN FOR CONVENTION

Several band and orchestra men, representing New York music publishers, will attend the twenty-ninth annual convention of the American Federation of Musicians to be held May 15 in St. Louis, Mo. Included in the band and orchestra men who are leaving are Lester Santly, of Leo Feist, Inc.; Leo Lewin, of Waterson, Berlin & Snyder; Joe Holtzman, of Jerome H. Remick & Co., and Frank Marvin, of Clark-Leslie Songs, Inc.

SONGWRITERS IN ACT

Lou Breau and Charles Tobias, of the Tee Bee Music Company, have been routed over the Moss time for six weeks, opening in Philadelphia the week of April 23. The offering is a singing act and the duo will sing their own compositions. The Tee Bee's newest addition is a high-class ballad written by Tobias, Breau and Fred Huff, musical director of the Ambassador Theatre.

NEW TRIANGLE SONG

The Triangle Music Company's song, "My Mother's Lullaby," is being released shortly as a special by the Okeh Record Company, having been made by Vincent Lopez and His Orchestra. Lopez is also staging the song as a feature in his vaudeville act.

KRESGE BIG INSURANCE PLAN OFF

The plan of S. S. Kresge to take out a life insurance policy amounting to $5,000,000 has been blocked by the action of the Life Underwriters' Association. The proposed Kresge policy, the largest ever issued has gone into the discard and the head of the five and ten cent store chain has decided to take it all out. Forty insurance companies were prepared to share in the monster policy but the Underwriters' Association displayed sufficient strength to cause them to refuse to issue it.

The trouble with the policy was due to the fact that its premium and commission amounted to more than any on record and in round figures was about $150,000. The policy payments figured around $300,000 a year and the commission for the underwriter figured about half of the first year's premium.

Wallace Scott, not a regular underwriter, but a broker who belongs to the N. Y. Stock Exchange firm of W. E. Hutton & Co., is a friend of Mr. Kresge's and he applied for a license permitting him to handle the policy. This would insure the profits of the big commission to him and the Underwriters' Association immediately filed its protest. James H. McIntosh, attorney for Mr. Kresge, declared that after his client had decided to take out the big policy, the filing of the protest caused him to immediately call off the whole thing. "It caused Mr. Kresge too much annoyance," said Mr. McIntosh and he declared that the insurance companies preferred to give the agents commissions rather than do insurance business, he was willing."

The New York underwriters, led by Lawrence Priddy, 120 Broadway, made their fight largely in the interest of George H. Beach of Detroit, who had been working for years to sell insurance to the chain store man. Mr. Beach had been active in selling large insurance to seventeen officials and associates of Mr. Kresge.

Through his own arguments, supplemented by those of the holders of some of these seventeen policies, Mr. Beach had sought to convince Mr. Kresge that he needed the big insurance to pay estate taxes and absorb the shock to his interests on his death. Mr. Kresge finally decided to take out the $5,000,000 policy and was examined by six or seven physicians. But then he suddenly broke off negotiations with Beach and started to deal with Wallace Scott who was not in the insurance business at all.

The premium and commission involved were good enough to record. Two or three others have insurance of nearly $5,000,000, but Mr. Kresge is older than any of the policyholders were when they obtained their insurance. He is 56 years old.

Mr. Beach, questioned by officials of the New York Insurance Department, said that Mr. Kresge had at first asked for "a wholesale rate" because of the size of the policy, any form of a rebate, however, is illegal. Mr. Kresge a little later began to deal with his New York friend, but it has been denied that there was any understanding on the first premium involving a rebate.

Mr. Priddy showed Mr. Kresge," said Mr. Priddy, "between him and Mr. Scott, that if he wants life insurance he must deal with the insurance underwriters and that he cannot transform a stock broker overnight into an underwriter in order to take care of a special transaction."

"Mr. Kresge does not have to deal with Mr. Beach, but he does have to deal with some regularly accredited life insurance man. Our organization is not a union in any sense of the word, but it is a vigilant organization in detecting violations of the insurance laws and in demanding that they be obeyed.

"Mr. Kresge has wired to all the insurance companies to whom he made application in the east, asking that his application be withdrawn.

SOCIETY FILES TWENTY SUITS

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, is made defendant in twenty suits for infringement of copyright, filed in the United States District Court by The American Society of Composers, Authors, and Publishers on Monday, through the Society's general counsel, Nathan Burkan. This action comes within ten days after Cohen announced to the A. S. C. A. & P., and the press, that he would discontinue the licenses held by the five theatres in the city and would play music not in the catalogue of that organization.

Immediately after the letter was received by the Society the five motion picture houses owned by Cohen were placed on the Society's regular list for inspection and infringements were reported at every house at each performance. The five theatres are the Bronx Strand, Westchester avenue; Empire, Westchester avenue and 161st street; Fay's, Boston Road; North Star, Fifth avenue and 105th street, and the Tremont Theatre, 178th Street. Not only were popular numbers played at the houses but also whole musical comedy scores were among the selections rendered on various occasions, according to the Society's compilation.

The sudden move made by Cohen on the eve of the National Convention of Motion Picture Theatre Owners when the annual election of officers will be held early in May in Chicago, is characterized by J. C. Rosenthal, general manager of the A. S. C. A. P., as a "grandstand play" on the part of Cohen who expects some discussion at the convention of the situation regarding the so-called music war. Mr. Rosenthal pointed out that Cohen was among the very first who took out licenses for his theatre back in 1917. Since then, as head of the motion theatre owners' organization he has advised and worked against picture houses taking out licenses to perform the music controlled by ASCAP. That the film houses owned by Cohen were licensed by the Society, was not generally known until Monday when the fact was made public by the A. S. C. A. & P. "Cohen's reason for the grand-stand play is obvious" said Mr. Rosenthal.

"The peculiar thing about Mr. Cohen's actions" continued Mr. Rosenthal, "is that he said in his letter that he took out the A. S. C. A. & P. license in 1917 because it was under duress and fear of oppression. Why should he have been afraid of a puny little organization like the Society was in its early days in 1917? This same man Cohen defied the strongest opposition in the theatrical field, and he fought Zukor, Loew and other powerful combinations. Yet he claims that the Society coerced near five years ago.

"Another thing I fail to understand about Cohen is the alleged library of more than 10,000 selections he has gathered together exclusive of copyrighted music in the Society's catalogue, and which was claimed to be sufficient music of every variety for every exhibitor in the United States, to play without fear of an infringement. What has become of that library? Despite this collection of music, said to be made by Mr. Cohen, his theaters have deliberately played our music at every performance."

MUSIC MAN IS AN ACTOR

Milton Wallace, assistant to Leo Lewin in the band and orchestra department of Waterson, Berlin & Snyder, was given an important part in "Abie's Irish Rose" last week, the show being the first legitimate stage experience.

BORNSTEIN GOING TO EUROPE

Saul Bornstein, general manager of Irving Berlin, Inc., is sailing for Europe this week on his annual business and pleasure trip.

BURLESQUE

REEVES WANTS TO LEASE HIS FRANCHISE

SHOW HAD STORMY SEASON

Al Reeves is trying to lease his franchise on the Columbia Circuit for next season. This has been a pretty hard season for the "old Pal." His troubles first started at the beginning of the present season, when his show was taken off the circuit the second week he was out to be reorganized. After representatives of the circuit had seen the show at the Casino, Brooklyn, they would not allow it to play the Empire, Newark, the next week, but instead Reeves was compelled to put on a new show with a big change in the cast, which opened the following week in Paterson.

During its trip in the West it is said that there were many complaints as to the condition of the show, so much so that Reeves was notified a few weeks back that his show could not play the Columbia, New York, had to close in Montreal and the "Bon Tons" was given the Reeves time for the balance of the season.

Reeves is now trying to lease the show for the coming season, but as the franchises have but one more year to run, it will be a hard job trying to get someone to take over the show for that period. It will mean an investment of from $15,000 to $20,000 for an entire new show and most producers do not feel that it is worth the chance. If it had two or three years more to run, then there would be a chance to get the production money back, as well as making some money.

There will be a big scramble by the producers next season to put over a great show, as it will depend entirely by the show given and the business done by the show, if the franchise will be renewed for another term of five years, starting the following season.

It is also said that no producer will be allowed to have more than two shows the following season and the Columbia officials feel that a producer can satisfactorily put out but two shows.

Rumors around Broadway and Forty-Seventh Street late Monday afternoon were that Reeves had succeeded in transferring his franchise for next season. One was that Barney Gerard had taken over the show but this could not be confirmed either at the office of the Columbia Amusement Company or at Gerard's office. Both Barney and Louis Gerard were away for the afternoon and General Manager Sam A. Scribner had left for the day. J. Herbert Mack, president of the circuit, said that he knew nothing of Gerard taking over the franchise and the way he said it, one would be led to believe that there was no truth to the rumor.

Another rumor was that Arthur Putnam who was with the Reeves Show the past season wanted to take the show over with his brother, a well known theatrical man of Newark, as his backer, but this could not be confirmed either. It is said that at the time of going to press Reeves was still looking.

GEORGE SHELTON SIGNS

George Shelton, principal comedian of the "Laughin' Thru 1923" this season on the Mutual Circuit, signed contracts last week for the new Clark and McCullough Show on the Columbia Circuit for next season.

SEARS LEAVES EMPIRE

Fred Sears resigned as manager of the New Empire, Cleveland, last week and returned to New York. This house is now playing stock burlesque.

HERK MAY RETURN TO BURLESQUE

I. H. Herk, former head of the Affiliated Theatres Company, who recently filed a petition in bankruptcy which, according to the schedule filed, shows that he owes over a million dollars, is contemplating returning to burlesque, a field in which he was something of a figure before he became associated with the Affiliated, which attempted to put over the unit show idea for Shubert vaudeville.

Herk, according to report, told an acquaintance this week that if the Shuberts did not provide something for him for next season he would return to burlesque.

Herk, before he became connected with the Affiliated, was with the American Burlesque Association, holding the office of president. Herk may start work on the promotion of a new circuit, a subject in which he is said to be still interested despite his excursion into the two-a-day.

EMPRESS COMING DOWN

Milwaukee, Wis., April 18.—The Empress Theatre, this city, which has been under lease to Hank Goldenberg for a number of years, is to be torn down and a large office building, it is said, will be erected on the ground. The Empress has been playing burlesque stock for a number of years and closed for good last Saturday night.

GERARD SHOW FOR BOSTON

Barney Gerard has engaged the following for his "Follies of the Day" for the run at the Gayety, Boston: Hunter, Cole and Hunter, Bert and Bert Mayfield, Ethel Howard and Jimmy Plunkett. The California Trio and Julia de Cameron will close with the show in Pittsburgh. The California Trio will open in vaudeville.

CLARK AND MURPHY IN ACT

Dan Clark and Danny Murphy are playing vaudeville in the Middle West. They are working at the Electric Theatre, St. Joe, Mo., last half of this week.

These boys have been working continuously since their show "Temptations 1923" closed in Kansas City.

BENEFIT FOR BURKHART

A benefit will be tendered to Howard Burkhardt, treasurer of Hurtig and Seamons Theatre, and George Ollendorf, the assistant treasurer of the house, on Sunday, May 27. A big array of both burlesque and vaudeville talent have agreed to appear.

PEACHES PONTON IN STOCK

Peaches Ponton, ingenue of the "Langhin' Thru" company this season, will open in stock in Buffalo at the close of her regular burlesque season. Miss Ponton has been very successful on the Mutual Circuit this season.

VERA SCHULTZ MARRIED

Vera Schultz, of the "Laughin Thru" show, was married in Hoboken by a Justice of the Peace on April 17, to George July, a non-professional of Springfield, Mass. The show was playing the Gayety Brooklyn at the time.

NEW GERARD SHOW NAMED

Barney Gerard will call his new Columbia Circuit show "All In Fun." This show will take the place of "Keep Smiling," Will Fox, formerly of Fox and Stewart, has been signed for this show, also Murray and Irwin.

BOOKED FOR BIJOU

Philadelphia, April 23.—The principals booked in stock next week at the Bijou are Charles Marshall, Abbie Leonard, Peggy Day, Alf Giles, Ray Leanse and Harry Keeler.

ABBOTT FORMS NORTHERN N. Y. CIRCUIT

FIVE HOUSES FOR MUTUAL SHOWS

Harry Abbott, who has been managing the Garden Theatre, Buffalo, with big success the past season, has organized the Abbott Theatrical Enterprises in Buffalo, which company will control a number of theatres in Northern part of the state and in Canada. Abbott is the president of the company and Jake LeVine is the treasurer. Up to the present time the company have five houses in which they will book Mutual shows next season. These houses are located in Rochester, Niagara Falls, Hamilton, London and Toronto. It is also said that the firm will have one or more houses in the city of Buffalo.

There are but six shows playing this week on the Mutual Circuit. Three more shows are still playing on the circuit, but are closing off this week. Three shows close Saturday night. They are "Girls a la Carte" and Pat White Revue" and "Round the Town."

"Girls a la Carte" are playing under the title of "Lid Lifters" in Albany, and "Laffin' Thru," under the title of "Merry Whirl," in Wilkes-Barre.

A meeting of the Board of Directors of the Mutual was held last Saturday, which lasted nearly all day. A list of the franchise holders for next season was to be given out at that time, but it has been withheld until May 5, when the list it is expected will be complete.

General Manager Al Singer left New York Sunday for Chicago, it could not be learned at headquarters what his mission is.

George Gallagher did not leave New York last Monday on a trip to secure new houses for the circuit as announced in these columns. All plans had been made and the railroad ticket purchased for Washington, when the arrangements were called off.

It could not be learned from the officials of the circuit why the sudden change of mind took place and it was just as much a surprise to Gallagher, when he was informed late Monday afternoon that he was not to go.

REVUE TICKETS ON SALE

Tickets for the Burlesque Club Revue were placed on sale last Saturday. Lou Lessor is handling the advance sale of the tickets, making his headquarters in Room 203, Columbia Theatre Building. The scale of prices are box seats, $3.30; orchestra seats, $3.30; first four rows in balcony, $3.30; balance of the balcony, $2.75, and the gallery, $1.10.

The revue will be held on Sunday night, May 20.

BROADHURST QUITS SHOW

George Broadhurst, one of the comedians of "Laughin' Thru," walked out of the show at the Gayety, Brooklyn, last Thursday, according to Manager Bud Abbott. This is the second show Broadhurst has walked out of this season, the other being with the "Jazz Babies" and it happened in Pittsburgh last fall.

BROWNING RE-ENGAGED

William Browning, character man of the "Bubble Bubble" company, has been re-engaged by Billy K. Wells for next season. Browning signed a contract last week while playing the Columbia.

BETTY PALMER CLOSING

Betty Palmer, soubrette of "Giggles," has given in her notice to close with that show in Boston this week.

"BON TON GIRLS," BACK AT COLUMBIA, IS AGAIN ENTERTAINING

The "Bon Ton Girls" featuring Johnny Barry is at the Columbia this week for a return engagement. The reason for its return is that it has taken the place of the Reeves Show on the Circuit, having jumped into Boston last week from Buffalo taking the time up from there.

The show is almost the same as it was earlier in the season. One change in the cast is noticeable, Burton Carr is the new straight man having only recently joined the show. A scene in one, with the comedians has been added, which helps to hold up the spot it has been placed in.

Johnny Barry is a clever comedian and one that is far ont of the ordinary. He is a quick thinker and a fast worker. He knows how to deliver. Bob Startzman is working opposite Barry and he too knows the art of handling comedy. Both boys are corking good hoofers and do fine team work.

Burton Carr is new to Columbia audiences and he made a fine impression Monday afternoon. He is a tall well built young fellow and carries himself well. He reads lines nicely and can wear clothes. Carr has a fine singing voice and registers with his numbers.

Looking as though she had just stepped out of a beauty exhibit, Gertrude Beck, one of burlesque's prettiest soubrettes, never looked prettier. Miss Beck is pretty in both face and form and she wears dresses that just set her style of beauty off to the best advantage, but good looks is not all that this little lady has. She has all that goes to make up a first class soubrette. She dances nicely, reads lines well and can surely put a number over.

Jean De Lisle is the prima donna but unfortunately Miss De Lisle has evidently had a hard season as her voice was not in any too fine shape Monday. She looked well however and went through her scenes well.

Lou Barry danced herself into the good graces of the house and put over her numbers nicely.

Dave Kindler did his singing and specialty in one and put it over.

Carr offered a singing specialty that was appreciated. He gave one number and surely sang it well.

The comedy scene in one that was added was given by Barry, Startzman, Carr and the Misses Beck and Barry. It has many laughs.

Barry and Startzman's dancing specialty just about stopped the show. These two boys are sure hounds, when it comes to hoofing.

Another specialty that was well received was Gertrude Beck and the Dancing Trio. Miss Beck at the piano and the three boys playing string instruments. It's a high class musical act and one that would surely go over in the two day vaudeville houses.

The "Bon Tons" is a fine comedy show and has a capable cast of principals. It's a very pleasing entertainment.—Sm.

GILBERT "TAB" FOR COUTTS

Billy Gilbert will stage a "tab" to open on the Johnny Coutts Circuit, May 14. This will be the week after the "Radio Girls" close. Gilbert will work in the "tab."

BENTLEY FOR MUTUAL SHOW

Julius Michaels has engaged Harry Bentley for his Mutual Circuit show next season. Bentley will be the principal comedian and will also produce the show.

JACQUE WILSON SIGNS

Jacque Wilson, ingenue this season with "Folly Town," signed a contract last week with Hurtig & Seamon for one of their Columbia circuit shows for next season.

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DON'T WE CARRY ON!

More laughs than in the Zoo!

You'll laugh yourself sick by singing it.

A laugh in every line.

A howl for the finish.
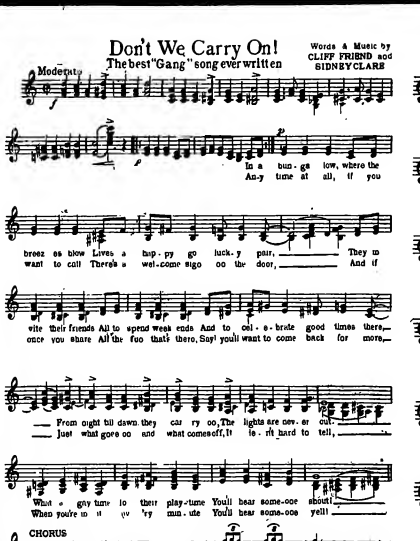
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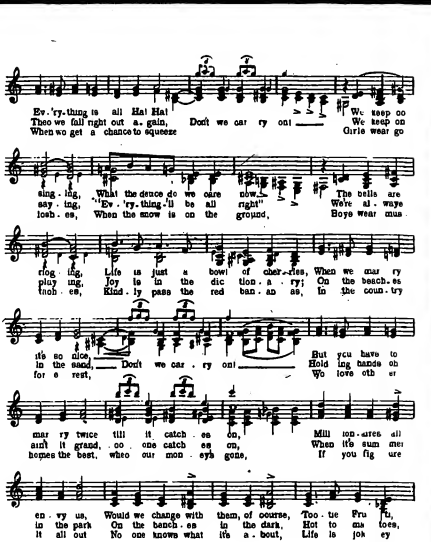


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VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE
Week of April 30, 1923

NEW YORK CITY

Riverside—Valentine & Bell—Rhodes & Watson—Anderson & Burt—Al Herman—Voleria Bergere & Co.—Walter & Waters—Marion Morgan Dancers—Rome & Gant.

Colonial—Amy Dean—Frank Ward—Seed & Austin—Quixey Four—Morton & Glass—Beth Tate—Vincent Lopez & Orchestra—Fenton & Fields.

Royal—Arnaut Trio—Lytell & Fant—Harriet Rempel & Co.—Gordon & Ford—Bob Hall—Wanka—Sybil Vane—Williams & Wolfus—Hymack.

81st Street—Fred Sumner & Co.—Dress Reheorsal—Watts & Hawley—Brown Sisters—Stanlay Gallinie & Co.

Alhambra—Willie Hale & Bro.—Block & Dunlap—Meehan's Dogs—Harry Burns & Co.—Vadie & Gygi—Herbert Clifton & Co.—Just Out of Knickers—Morton Harriss—Fridkin & Rhoda.

Broadway—Kovacs & Goldoer—Just Out of Knickers—Frawley & Louise—Zelda Santley.

Jefferson (First Half)—Julia Gerrity—Murray & Helen—Clark & Bergman—Runaway Four—Harry Burns & Co. (Second Half)—Al Herman—Lewis & Dody.

Franklin (First Half)—Al Herman—Harry Stoddard & Band. (Second Half)—Bill Robinson—Ruth Roye.

Regent (First Half)—Geo. Yeoman—Jans & Whalen—Roth Roye. (Second Half)—Julia Gerrity—Al & Fannie Stedman—Runaway Four.

Coliseum (First Holf)—Ryan, Weber & Ryan—Williams & Wolfus. (Second Half)—Ruby Norton.

Fordham (First Half)—Harriet Rempel & Co.—Sontos & Hayes. (Secood Half)—Jack Wilson & Co.

Hamilton (First Half)—Nannie Dawn. (Second Half)—Geo. Yeoman—Harry Stoddard & Band—Santos & Hayes.

BROOKLYN, N. Y.

Orpheum—Tim & Kitty O'Meara—Roxy Larocca—Wood & Wyed Co.—Gilbert Wells—Adelaide & Hughes—Ted & Betty Healy—Harry Stoddard & Band—Olcson & Johnson—Osborne Trio.

Bushwick—Ruth & Jean Fifer—Alf Ripon—Georges—Crawford & Broderick—Vincent Lopez & Band—Harry Jolson—Cretle Ardine & Co.—Moore & Freed—Four Mounters.

Rivera (First Half)—Bill Robinson—Ruby Norton—Lewis & Dody. (Second Half)—Ryan, Weber & Ryan—Ethel MocDonoogh—Harry Burns & Co.

Flatbush—Will & Gladys Ahern—The Brianis—Jack "Rube" Clifford—Gus Edwards' Revne.

Far Rockaway (Second Half)—Jane & Whalen—Harriet Rempel & Co.—Freda & Anthony—Williams & Wolfus—Emily Lea & Co.

BALTIMORE, MD.

Maryland—Florence Brady—Olsen & Johnson—Meehan's Dogs—Ona Munson—Duci De Kerekjarto—Seedom & Stamper.

BOSTON, MASS.

Keith's—Al Striker—Wyeth & Wynn—Al K. Hall & Co.—Rita Gould & Co.—Stars of the Future—Rube Clifford—Julian Eltinge—Bert Fitzgibbon.

BUFFALO, N. Y.

Shea's—Murdock, Mayo & Murdock—Jack Norton & Co.—Creole Fashion Plate—Rich Hayes—Franklin Charles—Bevan & Flint.

CLEVELAND, O.

Palace—Miller Girls—Frank Dixon—Dooley & Morton—Princess Radjah.

105th St.—Four Phillips—Miss Juliet—Lawyors' Quartatte—Rome & Dunn.

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DETROIT, MICH.

Temple—Mabel Ford & Co.—Dugan & Raymond—The Creightons—Yvette Rugel—Crafts & Haley—Stanley & Burns—Herbert & Dare.

GRAND RAPIDS, MICH.

Empress—The Herberts—Weber & Ridnor—Pressler & Kalise—Gus Fowler.

LOWELL, MASS.

Keith's—Frozini—Ray & Emma Dean—Wordan Bros.—Artistic Treat—Peronna & Oliver—Danny Dugan & Co.—Oliver & Olp.

MONTREAL, CAN.

Princess (April 29)—Von & Tyson—Florence Hobson—Jarvis & Harrison—Warner Amaros Trio—For Pity Sake.

MONTREAL, CAN.

(April 30)—D. D. H.—Venita Gould—Plaza Entertainers—Burke & Durkin—Espe & Dutton—Samaroff & Sonia—Baader, Lavalla & Co.—Bockewell & Fox.

PHILADELPHIA, PA.

Keith's—Osborne Trio—Vincent O'Donnell—Lydall & Macy—Crawford & Broderick—A. & L. Shaldon—Morgan Dancers.

PITTSBURGH, PA.

Davis—Cevene Troupe—Hymack—Jack Norworth—Eddie Miller—Margie Coates.

PORTLAND, ME.

Keith's—Heoley & Gross—Polly & Oz—Alfred Farrell & Co.—Franklyn, Ardoll & Co.—Wyeth & Wynn—Lamo Trio.

ROCHESTER, N. Y.

Keith's—Florence Colebrook & Co.—Bostock's Riding School—McLaughlin & Evans—Artie Mehlinger—Homer Romaine.

SYRACUSE, N. Y.

Keith's (April 25-28)—Gautier & Pony—Millership & Gerard—Bailey & Cowan—Olcott & Mary Ann—Stanley & Birnes—Syracuse Collegians Band.

TORONTO, ONT.

Shea's—Wilton Sisters—Folsom, Denny & Band—Walsh & Ellis—Arthur Lloyd—Bryan & Broderick—Senator Ford—Seven Arabian Nights.

WASHINGTON, D. C.

Keith's—Heras & Wills—Vincent O'Donoell—The Show Off—Ruby Norton—Paradis Band—The Merton Mystery—Jack Norworth—Sheldon & Ballantine.

ORPHEUM CIRCUIT
Week of April 29, 1923

CHICAGO, ILL.

Palace—Leo Carillo—Whiteman's Cafe De Paris—Cressy & Doyne—Chief Caupolican—Zelaya—Yip Yip Yaphankers—Berg & English.

State Lake—Vera Gordon—Frank Farnum & Band — Billy Glason — Polly Moran — Dooley & Storey—Jack LaVier—Lady Alice's Pets.

DENVER, COLO.

Orpheum—Stella Mayhew—Steppe & O'Naill—Four of Us—Rath Bros.—Coogan & Casey—Cansinos—LaMont Three—Farrell Taylor & Co.

DES MOINES, IA.

Orpheum—Dotson—Owen McGiveney—B. & B. Wheeler—Wm. & Joe Mandel—Gautier's Bricklayers.

KANSAS CITY, MO.

Orpheum—Valeska Surett & Co.—Patricola—Renee Roberts & Band—Yip Yip Yaphankers—Edwin George—Whitefield & Ireland—Weaver & Weaver.

Main Street—Yip Yip Yaphankers—Patricola—Weaver Bros.—Ronee Roberts & Girls—Dore Entertainers.

LOS ANGELES, CAL.

Orpheum—Hal Skellay—Wright & Dietrich—The Shalk—Four Camerons—Wilbur & Adams—Sargent & Marvin—Land of Fantasy.

Hill Street—Henry B. Walthall—Moore & Kendall—Bravo, Mich. & Trujillo—Harvard, Wynfred & Bruce—Karl Emmy's Pets—Jack Benny—Adler & Ross.

MILWAUKEE, WIS.

Palace—Mrs. Rodolph Valentino—Myers & Hanford—Foley & LaTour—Johnson & Baker.

MINNEAPOLIS, MINN.

Hennepin—Crystal Bennett—Pierce & Ryan—Babb Carroll & Syrell—Love Sisters—Ned Norworth—Stars of Yesterday—Fannie Brice—Lucas & Inez—Osborn's Novelty Orchestra.

OAKLAND, CAL.

Orpheum—DeMarcos & Sheiks—Leon Vavarac—Gibson & Connelli—Althea Lucas—Flanigan & Morrison—Clara Howard.

PORTLAND, OREGON

Orpheum—Mitty & Tillio—Charles Irwin—Ja Da Three—Toto—Morris & Campbell—McDonald Three—Sylvester Family—Five Lelands.

SACRAMENTO AND FRESNO

Orpheum—Dance Creations of 1923—Glanville & Sanders—F. & T. Sabini—Haru Onuki—Don Valerio Trio—White Bros.—Bronson & Baldwin.

ST. LOUIS, MO.

Orpheum—Carroll & Fisher—Frances Vanesal & Williams — Johnny Burke — Billy Dale — W. O. Fields—Vnland Gamble—Josephine Amoros.

JACK CLIFF
THOMAS & HAYMAN
Featured with JACK CONNORS REVUE
PLAYING B. F. KEITH CIRCUIT
Six Feet of Skin and Bones with a Movement of Their Own.

ST. PAUL, MINN.

Palace—Six Hassans—Davis & Darnell—Irena Franklin—Joe Cook—Alexanders & John Smith—Snow, Columbus & Hector.

SAN FRANCISCO, CAL.

Orpheum—Aunt Jemima & Band—Ernest Hiatt—Walton & Brandt—Gardell, Pryor & White—Diero—Sylvester Family—Snell & Vernon—Yarmark.

Golden Gate—Little Cottage—Wylie & Hartman—Fred. Hughes—Cummins & White—Joe Rolley & Laird.

SEATTLE, WASH.

Orpheum—Frank McIntyre—Mays & Eberle—Tony & Norman—Sylvia Clark—Bobby McLean—Three White Kuhns—Gordon & Rica.

VANCOUVER, B. C.

Orpheum—Blossom Seeley—Clayton & Edwards—Fireside Reveries—J. & I. Connelly—Frank Whitman—Boreo—Skatelles.

PANTAGES CIRCUIT
Week of April 30, 1923

WINNIPEG, MAN.

McBanns—Connolly & Frances—Telephone Tangle—Gallerini Sisters—Warren & O'Brien—Les Gladdans.

REGINA AND SASKATOON

Leon & Mitzi—Three Falcons—Callahan & Bliss—Purcella & Ramsay—Juliat Dika—Clay Crouch & Co.

TRAVEL

Laura DeVine—Early & Laight—Harry Seymour—Krans & White—Frankln & Johnnie—Gautier's Toy Shop.

SPOKANE, WASH.

Martinelli—Conn & Albert—Klass & Brilliant—Dance Evolutions—Francis Renault—Geo. Mays.

SEATTLE, WASH.

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

VANCOUVER, B. C.

"Whirl of the World."

BELLINGHAM, WASH.

Phil. La Tuska—Mack & Castleton—Olga Mishka Co.—Charbot Tortoni Co.—Walter Weems—Six Sheiks of Araby.

TACOMA, WASH.

Pasquali Bros.—Dummies—Princton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

PORTLAND, ORE.

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

TRAVEL

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willis Bros.—Chapins.

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SAN FRANCISCO, CAL.

Bob La Salle Co.—Joe Jackson—Equillo Bros.—Lewis & Norton—Chick Supreme—Rose & Roma.

OAKLAND, CAL.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

LOS ANGELES, CAL.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

SAN DIEGO, CAL.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

LONG BEACH, CAL.

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

SALT LAKE CITY, UTAH

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

OGDEN, UTAH

The Lavollas—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

DENVER, COLO.

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

COLORADO SPRINGS AND PUEBLO

The Lumars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Uutah Masterman.

(Continued on page 26)

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CIRCUS

CLEANING UP OUTDOOR SHOWS

CHICAGO, April 23.—The Showman's Legislative Committee have fired their first gun in their campaign to eliminate vice and gambling in outdoor show business. The campaign is for the promulgation of better and cleaner shows, devoid of the objectionable features that have been responsible for their being barred entirely from several states and in others through the subterfuge of prohibitive license fees. The campaign is in charge of Thomas J. Johnson, general counsel of the organization and supreme director of the organized showmen.

Outdoor showmen, both members and non-members of the Showmen's Legislative Committee, must comply with the moral standard set by the committee or be eliminated, Mr. Johnson declared.

The rapid increase of vice, gambling and other objectionable features in outdoor shows within the last few years caused the showmen to receive a bad name throughout the country, said Johnson. Showmen, he added, saw that something must be done to save their business from complete annihilation by public disapproval and therefore the showman's legislative committee was organized.

Objection features of shows are barred in a platform decided upon by the committee. Each showman is asked to sign a pledge abiding by the committee's platform, the conditions of which follows:

Please take notice that the Executive Board has unanimously decided that the following shows, games and persons are considered detrimental to the interest of of the out-door show profession, and are therefore condemned and absolutely prohibited from being permitted or tolerated in or about any out-door amusements:

All forty-nine camps prohibited;

All hoochie-coochie shows prohibited;

All Hawaiian village shows with dancers prohibited;

All fairy in the well prohibited;

All immoral and suggestive shows prohibited;

All shows exclusively for men prohibited;

All educating shows prohibited;

All glomming shows prohibited;

All gypsies prohibited from being around, associated or connected with outdoor amusement;

All persons under the age of 16 prohibited from playing any game unless accompanied by parents or guardian;

All games where the operator, attendant or any person may, by mechanical device, or by pushing, squeezing, trick, brake, or otherwise, control its speed or determine its outcome prohibited;

All games wherein money is given as prizes prohibited;

All games where prizes may be exchanged for money prohibited;

Selling, giving away or disposing of any liquor to the public prohibited;

Carrying, selling, giving away or disposing of any dope or narcotics prohibited;

All employes not allowed to associate with anyone who is known as a dope user;

Indecent, immoral or disreputable employes not allowed to be connected with any out-door amusement;

Carrying, selling, disposing, giving away or exhibiting any indecent card, picture, poster or literature prohibited;

All restaurants, eating places, refreshment and drinking stands must be kept in a clean and sanitary condition. Price list of all articles for sale must be displayed prominently at said places;

All unsafe or improperly constructed ride or apparatus prohibited;

You will therefore see that none of the above enumerated objections are allowed in, on or about your enterprise.

A copy of the above prohibited list has been sent to municipal officials of all cities in the country and these officials are being requested to report any violation of this platform either by members or non-members.

"Whenever a man is found to be conducting an objectionable show, we will first ask him to stop it or eliminate the objectionable feature," said Johnson. "If this does not have the desired effect, we will appeal to local authorities. If that fails we will put the entire story in the newspapers. I think that will be effective."

DREAMLAND OPENS MAY 26

NEWARK, N. J., April 21.—Dreamland Park will open its season on May 26, with one of the largest circuses ever given in an amusement park. The management of the park has booked twenty big sensational acts from the New York Hippodrome. Some of the acts booked the first few weeks are Captain Flood, Whorley, Fred Cunningham, P. De Valty, E. Hocum, Josie La France, Great Calvert, Beckwith Lion Act, Bernard Trio, Sensational Meredith, The Gauthiers, J. Coleman, H. Inman, D. O'Brien, Martin and Genett, Rea and Rea, Poodles and Doty, B. H. Demerest, Riding Lloyds, Martells, The Jupitors and Arab Troups. Some of the rides are The Pippen, Roller Coaster, Lasse Skooter, Gold Mine Ride, Sewers of Paris, Frolic and the Old Mill.

CIRCUS BREAKS GARDEN RECORD

The Ringling Bros. and Barnum & Bailey Combined Shows, now in their last week at Madison Square Garden, New York, have broken all records in attendance at the Garden, having had two turn-away houses last Saturday despite the warm weather. After a tour south as far as Washington, D. C., the show will come north again as far as Newark, N. J., and from there it will go to Ohio. From latest reports this circus is the only large one to play Philadelphia and Boston this season.

BARNES SHOW FOR EAST

Murray Pennock, general agent of the Al. G. Barnes Trained Animal Circus, is due in New York this week. The circus is scheduled to play several towns close to New York and may possibly play one or two lots in the Big City. This will be the first time that the Barnes big trained animal circus has been in far East, it having played as far East as Lancaster, Pa., and enjoyed a very good business.

WILLS COMING OVER

Capt. Bertram M. Wills, manager of the mid-winter circus and fair which is held annually at the Olympia, London, is due in New York this week to secure attractions for the next show. Clyde Ingalls of the Ringling Bros. and Barnum & Bailey Shows has been the manager for the circus for the past two years and will again be with it this coming year.

JEAN FORD IN STOCK

Jean Ford, daughter of Hugh Ford and Jessie Izzetti, will follow the footsteps of her mother and get her preliminary stage training as a member of the Lyceum theatre. Rochester stock company this summer. Miss Ford is a Vassar graduate.

BUCHANON BUYS ELEPHANTS

It is reported that Fred Buchanon, manager of the World Bros. Trained Wild Animal Circus, has purchased the three performing elephants from Wm. P. Hall, Lancaster, Mo.

ROUTES

Ringling Brothers-Barnum and Baily Combined—Madison Square Garden, New York City, March 24-April 28; Washington, D. C., May 1-5.

Sells-Floto—Indianapolis, 23; Indianapolis, 24; Richmond, 25; Springfield, O., 26; Columbus, 27; Newark, 28; Pittsburgh, Pa., 30-May 1.

Main, Walter L. & Andrew Downie Show Combined—Oil City, Pa., 23; Kittaning, 24; Butler, 25; New Kensington, 26.

Haag Show—Chapel Hill, Tenn., 25; Eagleville, 26; Murfreesboro, 27; Bradyville, 28.

Robinson, John—Marion, O., 23; Logan, 24; Athens, 25; Parkersburg, W. Va., 26; Huntington, W. Va., 30; Ashland, Ky., May 1; Middleport, O., 2; Marietta, 3; Zanesville, 4; Cambridge 5; Steubenville, 7.

OUTDOOR EXPOSITIONS

RIVERSIDE OPENS APRIL 28

BALTIMORE, Md., April 20.—On Saturday, April 28th, River View Park, Baltimore's Only Waterfront Amusement Park, will open for the summer season of 1923. The opening attraction will be "The Diving Hellkvists" from April 28th-May 22nd. The attraction for the following week will be "Sherwood, the Shooting Star," For two weeks following Sherwood, are booked "De Carno." The Sensational High Mast Gymnast. Manager William J. Fitzsimmons, who is recognized as the youngest amusement park manager in the country, is negotiating with other "Bigtime" acts to follow "De Carno." For the first time in the history of Baltimore's outdoor amusement world, Mr. Fitzsimmons is giving the population acts of the highest type, absolutely free.

In addition to the large free act program, there has been installed in River View, three new rides, namely, "The Dodgem," "The Caterpillar," and "The Ocean Wave." A new miniature railroad has been installed for the kiddies and the pony and goat trucks have been enlarged.

The Dance Palace has been redecorated throughout and George Goldberg and his orchestra, who formerly played at the Rockey Club, Havana, Cuba, has been engaged for the coming season.

Mr. Fitzsimmons and his staff of experienced assistants have everything ready for the opening and they predict a banner season for 1923.

STOCK FOR WHITE CITY

JAMESTOWN, N. Y., April 21.—White City Park on Chautauqua Lake will open its twenty-sixth season on Sunday, May 27. The season will close Labor Day.

Maurice La Shea of New York has a ten-year lease of the White Theatre. He will install a high class stock company in the theatre.

Many new novelties will be added to the toboggan slide. The Figure Eight has new breathless dips, as well as many other new attractions.

Free acts will include high wire, aerial features, rolling globe shows, high diversers, trapeze performers and other novelties. Band concerts will be given afternoon and evenings.

CONEY SEASON OPENS

The balmy weather last Sunday attracted more than 250,000 persons to Coney Island. Many dropped down to look over the new boardwalk, but incidentally left some of their money with the few concessionaires already open for business.

The opening of Luna Park, which has been traditionally accepted as the official opening of the Coney Island season, is set for Saturday, May 12, while the official opening of the boardwalk will take place three days later.

BROWN & DYER SHOWS DO WELL

Al Dernberg, manager of the Brown & Dyer Shows, was in New York last week. Mr. Dernberg is figuring on adding several new attractions for his show. The show played Atlanta, Ga., last week, and had a very good business.

MIDGETS FOR CONEY

Among the arrivals on the *Newport*, which arrived from Paris last week, were a sextette of midgets imported by S. W. Gumpertz for his Dreamland show at Coney Island.

PALISADES OPENS SATURDAY

Palisades Park inaugurates its season, April 28th, with the massive surf-bathing salt water tank swinging into operation on May 26th.

Indications all point to the biggest year in its history due to the personal efforts of Nicholas M. Schenck, over one thousand picnics have been booked, the entire Park reconstructed and repainted, the latest innovation in rides constructed called "The Caterpillar," the dancing pavilion re-laid with the finest of Japanese hardwoods, a special ultra-violet ray system of purifying lamps installed for the tank water which is pumped through a dozen filters from the Atlantic, special bookings of Broadway acts for the free entertainments and firework displays on Tuesday and Thursday evenings throughout the season with special band concerts each afternoon and evening.

Over fifty acres have been developed and transplanted with two thousand massive shade trees for the picnic groves.

The theatrical colony along the Gay White Way has voted Palisades Park an ideal spot for their common stamping ground and the folk showing on the summer circuit will meet each morning for their "Sun Bath Dip," without the bug-a-boo of sunburn as part of the massive tank is always shaded.

LAKEWOOD OPENS JUNE 18

SKOWHEGAN, Maine, April 23.—Lakewood Park, a summer amusement center operated by the Somerset Traction Company, will open June 18th, the initial attraction being the Lakewood Stock Company, a dramatic enterprise with players engaged from leading New York productions and presenting the successes of the past season. Other attractions are band concerts, dances, boating, bathing, fishing, tennis and a tea room. Mr. H. L. Swett of Skowhegan is manager of the park.

EVERETTE IN N. Y.

William Everette, Superintendent of the James M. Benson Shows, has now playing Kingston, N. C., was in New York last week on business and stopped off on his way south to visit the Johnny J. Jones Exposition Shows playing Washington, D. C. Mr. Everette reports that business is fair through this section and the show will make a few long jumps to get in to the northern territory.

FEATURES FOR OCEAN PIER

WILDWOOD, N. J., April 21.—The Ocean Pier will open early next month with Kelly's Slide, Soup Bowl, Razzle Dazzle, Down and Out, and fifteen other attractions. New features being erected are Ferris Wheel, Derby Racing Ride and the Dodgem Ride.

MIRBACH BACK FROM SO. AMERICA

Sam. Mirbach of New York has just returned from the Centennial at Rio De Janeiro, Brazil. Mr. Mirbach had some concessions and although the exposition was far from being a success most of the concession people made a little money.

RILEY SHOWS OPEN

Matthew J. Riley Shows opened the season of 1923, April 21, at Trenton, N. J. The show was scheduled to open April 18 but on account of the bad weather it was advanced a week.

HANK DURNELL

Champion Trick Rider and Roper

Again with

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WASHINGTON NEXT CIRCUS STAND

The Ringling Bros. and Barnum & Bailey Show train will leave winter quarters at Bridgeport, Conn., for Washington, D. C. and have all of the Tops up and every thing in readiness for the Show which closes its New York engagement at Madison Square Garden next Saturday night April 28th and open the season under canvas at Washington, D. C., April 30th and May 1st.

BRANNAN BOOKING CIRCUS

Ed. Brannan, general agent of the Gentry Bros. Famous Shows and James Patterson's Trained Wild Animal Circus, is due in Philadelphia to make arrangements for the show, which is to play a greater part of the Gentry Bros.' Eastern territory this season.

TRAINING BABY ELEPHANTS

Charles Wier's three baby elephants, that he recently purchased, are being trained to do an act by William Embergard and expected to be booked at some park near New York for this coming season, along with the Charles Wiers performing tigers, leopards and bears.

KEYSTONE OPENING IN BALTIMORE

Sam. Mechanic, manager of the Keystone Exposition Shows, will not open in Harve De Grace, Md., plans having been changed and the show will open in Baltimore, Md. Harry Ramish who was to be Mr. Mechanic's partner this season has resigned.

MORENCY WITH POLACK

Percy Morency, manager of J. J. Polack's Enterprises, is in New York City from Nashua, N. H., where he was manager of the Shrine Polack's Circus recently held there. The circus was a great success. The next stand is Waterbury, Conn.

MAIN AGENT IN N. Y.

F. J. Frink, general agent of the Walter L. Main Circus, was in New York last week on business. Mr. Frink reports that dcspite the cold weather the show was enjoying good business in West Virginia and Ohio.

PLEASURE BEACH OPENING

BRIDGEPORT, Conn., April 21.—The Pleasure Beach Park will open its third season May 16. This park is situated on Long Island Sound at the mouth of Bridgeport Harbor. Fred W. Pearce, a well known amusement man of Detroit, has been appointed general manager.

Included in the many rides and amusement devices are the Coaster, Whip, Dodge'em, Aeroplane Swings, Carrousel, Pony Track, Skating Rink and a large Dance Hall. There is also a big athletic field and grove. Plans are now being advanced for the building of an automobile road and a trolley line to the park.

BALLINGER IN N. Y.

Tony W. Ballinger, general agent of the Sparks World Famous Shows, was in New York last week on business. Mr. Ballinger says that the five cars added to the train for the Wild Animal Department was given much praise by the press. The Five Fighting Lions, Four Royal Tigers Act and the Four Polar Bears with dogs and ponies, and the seventeen trained horses which were imported from Germany this spring make the Sparks Show class with any of the Big White Tops.

ROBINSON CIRCUS OPENS

The John Robinson Circus, which has combined with it the Gollmer Bros. Circus, opened its 1923 season at Marion, Ind. The weather was fine and there was a turn away at both performances. The show carries this year several sensational wild animal acts in conjunction with the regular circus program. Danny Odeum is manager and will tour the show through the eastern territory.

SELLS-FLOTO FOR EAST

The Sells-Floto Circus, after a wonderful engagement at the Coliseum, Chicago, opened in Peru, Ind., their winter quarters town, under canvas, Monday, April 23, and will shortly be seen in their eastern territory. The shows play Pittsburgh, Pa., April 30 and May 1.

MARATHON FOR STARLIGHT

The annual roller skating marathon promoted by the Starlight Amusement Park, New York, will be greater than ever this year according to the entries coming in to the headquarters of Victor J. Brown at the Park. The last day to register will be April 26.

BENNIE KRAUSE ILL

Bennie Krause is still confined to his hotel in New York, having had a second operation performed on his nose last week. Mr. Krause is now getting along nicely and expects to be out the later part of this week.

WESTCOTT IN NEW YORK

M. B. Westcott and wife have arrived in New York from their home in Chicago, where they spent the winter. Mr. Westcott will have his rides with the Krause Greater Shows this season.

ELEPHANTS FOR CONEY

John Robinson's Military Elephants, four in number, have been booked by Mr. Evans of Luna Park, Coney Island, for one of their free acts this coming summer.

RAMISH WITH DUFOUR SHOWS

Harry Ramish, late of the Keystone Exposition Shows, is now connected with the Lew Dufour Shows.

The Marvelous MELVILLE

Blue Devil of the Air

Novel Achievement Without a Parallel—Sensation of The Century

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INGENUE-SOUBRETTE WITH SIM WILLIAMS' "RADIO GIRLS" — THIS WEEK, MINER'S EMPIRE, NEWARK, N. J.—NEXT WEEK, EMPIRE, BROOKLYN

WILL TALK BUSINESS FOR NEXT SEASON

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Billy Watson Beef Trust—Yorkville, New York, 23-28; Orpheum, Paterson, 30-May 5 (close).

Bon Tons—Columbia, New York, 23-28; Casino, Brooklyn, 30-May 5; Empire, Newark, 7-12.

Broadway Brevities—Gayety, Pittsburg, 23-28; Colonial, Cleveland, 30-May 5; Empire, Toledo, 7-12.

Bowery Burlesquers—Star & Garter, Chicago, 23-28.

Bubble Bubble—Empire, Brooklyn, 23-28; Empire, Newark, 30-May 5.

Chuckles of 1923—Gayety, Detroit, 23-28 (close).

Dave Marion's Own Show—Colonial, Cleveland, 23-28; Columbia, New York, May 7 (indefinite).

Flashlights of 1923—Casino, Boston, 23-28; Hurtig & Seamons, New York, 30-May 5.

Follies of the Day—Gayety, Washington, 23-28; Gayety, Boston, May 7 (indefinite).

Giggles—Gayety, Boston, 23-28; Columbia, New York, 30-May 5; Casino, Brooklyn, 7-12.

Greenwich Village Revue—Hurtig & Seamon's, New York, 23-28; Miner's Bronx, New York, 30-May 5.

Hippity Hop—Empire, Providence, 23-28; Gayety, Boston, 30-May 5.

Jimmy Cooper's Beauty Review—Casino, Brooklyn, 23-28; Casino, Boston, 30, (indefinite.)

Knick Knacks—Open 23-28; Gayety, St. Louis, 30, May 5. Star and Garter, Chicago, 7-12; Gayety, Detroit, 14-19.

Let's Go—Casino, Philadelphia, 23-28; Palace, Baltimore, 30-May 5; Gayety, Washington, 7-12.

Maids of America—Gayety, Kansas City, 23-28 (close).

Mimic World—Palace, Baltimore, 23-28; Gayety, Washington, 30-May 5; Empire, Brooklyn, 7-12; Empire, Newark, 14-19.

Mollie Williams' show—Gayety, St. Louis, 23-28; (close).

Radio Girls—Empire, Newark, 23-28; Empire, Brooklyn, 30-May 5; Miners' Bronx, 7-12.

Rockets—Olympic, Cincinnati, 23-28; Gayety, Detroit, 30-May 5; Gayety, Buffalo, 7-12.

Step On It—Miners' Bronx, New York, 23-28; Yorkville, New York, 30-May 5; Casino, Brooklyn, 7-12.

"Sliding" Billy Watson, Fun Show—Gayety, Buffalo, 23-28 (close).

Social Maids—Empire, Toledo, 23-28; Gayety, Buffalo, 30-May 5; Hurtig & Seamon's, New York, 7-12.

Talk of the Town—Columbia, Chicago, 23-28; Star and Garter, Chicago, 30-May 5; Gayety, Detroit, 7-12; Gayety, Buffalo, 14-19.

Wine, Women and Song—Orpheum, Paterson, 23-28; Empire, Providence, 30-May 5.

MUTUAL CIRCUIT

Band Box Review—Majestic, Scranton, 28-May 5.

Flappers of 1923—Gayety, Brooklyn, 28-May 5.

French Models—Star, Brooklyn, 28-May 5.

Hello Jake Girls—open 28-May 5.

Jazz Time Revue—open 28-May 5.

Lid Lifters—Majestic, Albany, 28-May 5.

Merry Whirl—Lyric, Newark, 28-May 5.

Midnite Maidens—open 28-May 5.

Miss New York Jr.—Howard, Boston, 28-May 5.

Step Along—Broadway, Indianapolis, 28-May 5.

GILBERT WITH "RADIO GIRLS"

Billy Gilbert will again be with Sim Williams' "Radio Girls" next season.

CLIFF BRAGDON ILL

CHICAGO, Ill., April 19.—Cliff Bragdon, principal comedian of the "Chuckles of 1923," was taken ill last Sunday with tonsilitis and unable to appear. Sam Rice, manager of the company, played his part and did satisfactorily. It wasn't so many years ago that Rice was principal comedian on the old Empire Circuit. He has been managing shows for Barney Gerard the past six years.

BOOKED FOR BIJOU

Lou Redelsheimer booked the following for the Bijou, Philadelphia, this week: George Hart, Bob Collins, Lew Brown, Tune Clare, Babe Quinn, Jackie Addison and Brown and Gilmore. For the Folly, Baltimore, he booked Johnny Crosby, Sam Raymor, Tom Phillips, Mabel Clark, Grace Goodale and Goldie Mandell.

CARR WITH "BON TONS"

BUFFALO, N. Y., April 14.—Burton Carr, straight man, opened with the "Bon Tons" at the Gayety here this week. Carr was with Jack Reid's "Record Breakers" on the Columbia circuit this season. This show closed in Kansas City last Saturday night.

NEW THEATRE FOR BAY CITY

A new theatre to be called the Orpheum will be erected in Bay City, Mich., by W. S. Butterfield and associates. Seating capacity of the new house will be 1,600 and ground will be broken by July 1st. Plans call for its completion on or before January 1st, 1924.

HOPWOOD WRITES NEW FARCE

Wagenalls and Kemper received a cable from Avery Hopwood, their pennant winning playwright, that he has completed a new farce that, in his opinion, excels any previous effort of his. If the script lives up to expectation it will be placed in rehearsal upon his return from abroad next week, and thus be represented with a summer attraction in town.

The firm has already accepted a new play by Mary Roberts Rhinehart, entitled "The Breaking Point," which is a dramatization of her own novel of the same name.

BALLET FOR MARION SHOW

One of the features of the Dave Marion Summer show now being prepared for a Summer run at the Columbia Theatre will be "The Ballet Supreme," which will enlist the services of Alice O'Loughlin, Dorothy Gray, Ethel Lynn, Rita Winnie, Alice Vidor, Genevieve and Alice Diker.

STOCK FOR B'KLYN HOUSES

The Gayety, and Star, Brooklyn, will go into stock May 21 according to the present arrangements. The following shows are booked at the Star in the meantime: French Models, Midnite Maidens, Miss New York, Jr., and Girls Ala Carte.

KETTERING TO DO "THE CRASH"

Ralph Kettering, Chicago playwright and publicist, will enter the producing field with a new play from his own pen entitled, "The Crash." The piece will have an early showing in Chicago, with a New York appearance to follow.

STARS OF BURLESQUE

THE PHONOGRAPH STAR
Burlesque's Best Blues Singer
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Doing Specialty with
JIMMIE COOPER and his "BEAUTY REVUE"
Columbia Circuit

HARRY A. WATSON
JUVENILE STRAIGHT. Barney Gerard's "Follies of the Day"
I can sing, dance, wear clothes and play all parts required for a good juvenile straight.

BETTY BURROUGHS
DAINTY, DASHING SOUBRETTE
JIMMIE COOPER'S BEAUTY REVUE

HARRY ANDERSON
Doing a Singing Specialty, also Characters, with Puck & Kelli Hippity Hop Co.

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PREMIERE DANSEUSE

(Serpentine Dancer)

Sid—*Clipper*—April 11, 1923:

A high class act was presented by Cleora, a classical dancer. Miss Cleora appeared in a gorgeous gold cape, which was removed just before going into her act, showing a magnificent Egyptian costume. Cleora then danced, her offering being an artistic Egyptian dance, which is a classic. The motion of her hands and arms and the grace she displayed in all her movements was wonderful. There is nothing suggestive about her act, but instead it is high class art.

WITH

SIM WILLIAMS RADIO GIRLS

THIS WEEK—MINER'S EMPIRE, NEWARK, N. J.
NEXT WEEK—EMPIRE, BROOKLYN, N. Y.
WEEK MAY 7—MINER'S BRONX, NEW YORK

P. S.—Much of my success this season, is due to the able directing of our Musical Director, WILLIAM E. BARKER.

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DAVID BELASCO Presents
Lenore Ulric
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A Character Study by Andre Picard

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Empire Theatre
Ralph Avenue and Broadway
BUBBLE BUBBLE
Next Week—RADIO GIRLS

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FRENCH MODELS

Gayety Theatre Throop Ave. & Broadway
Flappers of 1923

FIRST SHOW ON COUTTS CIRCUIT

Frankie Hunter and his "Jamboree Girls" is the first show to open on the new John E. Coutts Tabloid Circuit. This show opened at the Plaza, Bridgeport, on Monday of this week. Hunter closed his burlesque season at the Empire, Brooklyn, last Saturday night. This show is booked for the Bristol Theatre, Bristol, next week.

Lou Powers in the "Greenwich Village Girls" will open on May 7. Charles Bragg Revue is now in rehearsals and Mark Lea and his "Rosebuds" are at Connersville this week.

Other tabloids will be organized shortly by Eddie Dale and Ray Read, as well as a number of other well-known stars. There are thirteen shows either playing or under way and each week finds new organizations signed. None of the stars or shows have ever been in tabloid before and the new circuit is exacting a standard that is surprising for that form of amusement. Many new theatres were added to the circuit last week, giving the shows a substantial route for the Summer.

Coutts will leave New York next week to look over new houses and will lay his plans and ideas before house owners and managers of his new exchange.

FRIEDEL AND MACK IN ACT

Scotty Friedel and Ernie Mack, who closed with "Jingle Bells" in Poughkeepsie last Saturday night, will open in vaudeville Thursday at the De Kalb, Brooklyn.

They will do their specialty they have been doing in the show this season.

"FOLLOW ME" FOR LYRIC

NEWARK, N. J., April 23.—I. M. Weingarten's "Follow Me," a colored show is booked for the Lyric, this city, the week of May 6. This house is playing the Mutual burlesque shows.

"HIPPITY HOP" FOR YORKVILLE

"Hippity Hop" will play Yorkville Theatre the week of May 7. This is another week added to the time.

WIEDHOEFT AT THE CAPITOL

Rudy Wiedhoeft, saxophone virtuoso, received an unusual honor last week when he had his name appear in lights at the Capitol Theatre, where he had been engaged to render saxophone solos as a special attraction. It is unusual for an instrumental soloist of any kind to get headline billing at this theatre and for a saxophonist to appear is unprecedented.

BUSY SUNDAY FOR STODDARD

Harry Stoddard and his orchestra put in a busy day last Sunday, playing at the Jefferson Theatre, doubling at the New Amsterdam Sunday concert and playing for a benefit at the N. V. A. Stoddard's band has been booked for vaudeville a good many weeks in advance and will play at the Riverside Theatre the week of June 4.

SILVERS FOR KEITH HOUSES

Frank Silvers' Roman Gardens Orchestra, of which Harry Walker is business manager, appeared at Hurtig and Seamon's Theatre Sunday preparatory to going on a tour of the Keith houses.

Silvers' Orchestra last week had the honor of playing for the songwriters' dinner which was held at Murray's.

BURNET AT CHANTECLER

Charles "Tiny" Burnett, leader of the orchestra in the Moore Theatre, Seattle, Wash., is also conducting the orchestra at the Palais de Danse, Chantecler Cafe, in that city. Burnett has an excellent reputation in Seattle and the engagement at the Chantecler is one of the best in the town.

MILLS WITH WESTPHAL

CHICAGO, April 21.—William Mills, formerly head of the Ernie Young Orchestra, is now a member of Frank Westphal's Rainbo Orchestra. Mr. Mills just recently returned from Detroit where he headed an organization of his own.

HALLETT IN HARTFORD

Mal Hallett and his orchestra opened Monday night at Le Bal Tabarin, Hartford, Conn. Hallett has been engaged to appear here for the entire summer, but in the Fall will return to New York in one of the local cafes or dance halls. It is probable that Hallett will open offices as he has interests which include several orchestras besides his own.

FRANK CONROY IN STOCK

Frank Conroy who appeared in Porter Emerson Brown's play "Sold" on its preliminary tour has withdrawn from the cast and will on April 23 join Al. H. Woods and George Marshall's dramatic stock company at the Belasco Theatre, Washington.

SADIE BANKS IN ACT

Sadie Banks, who closed with the "Step Lively Girls" several weeks ago in Worcester, will next week appear in a big vaudeville act of fourteen people. The act will be known as Marty Brooks presents Sadie Banks with "Come Along."

"LAUGHIN' THRU" FOR SCRANTON

Manager Abbott of the "Laughin' Thru" Company, has made arrangements to book his show at the Majestic, Scranton, the week of May 7. His contract is with Harry Spagnola, who, it seems, has leased the house.

HICKS AT THE POLO GROUNDS

John Hicks, bandmaster, was in charge of Patrick Conway's Band, which played at the opening of the Giants at the Polo Grounds last week.

STOCK AT THE JACQUES

WATERBURY, Conn., April 23.—The Jacques Theatre opened today with stock burlesque produced by Peck and Kolb of New York.

HARRY VON TILZER'S

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OLD KING TUT

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(Continued from page 21)

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KANSAS CITY, MO.

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MEMPHIS, TENN.

Bobby Lehman—Ward & Dooley—Norton & Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

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ACTS ACTS

POLI CIRCUIT

Week of April 23, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Dunn & Daye—Judson Cole—Pat Rooney—Davis & Pelle.

Capital—Holland & Fisher—Jerome Mann—Sophie Kassmir—Race & Edge—Harry Hayden Co.—Ben Welch—Radall Natall Co.

HARTFORD, CONN.

Palace (Second Half)—Pollard—Geo. McFarland Co.—Maurice & Burr.

Capital (Second Half)—Hardy Bros.—Fellis & Leroy—Jerry & Piano Girls—Jones & Jones—Ben Bernie & Band.

NEW HAVEN, CONN.

Palace (Second Half)—Bellis Duo—Wills & Robins—Hall & O'Brien—Frank Bush—Sternard's Midgets.

MERIDEN, CONN.

Clayton & Clayton—North & Keller—Chas. Mack Co.—Mack & Stanton—Uptown & Downtown.

SCRANTON, PA.

Poli's (Second Half)—Moml Kalamo Co.—Gots & Duffy—Eddie Fey & Family—Beth Tate—Young Wang Co.

SPRINGFIELD, MASS.

Palace (Second Half)—Anderson & Yvel—Boyle & Bennett—Thornton & Squires—Four Byron Girls—Thomas Saxotette.

WATERBURY, CONN.

Palace (Second Half)—Chong & Moey—Farrell & Hatch—Married Again—Caledonian Four—Three Whirlwinds.

WILKES-BARRE, PA.

Poli's (Second Half)—Ruge & Rose—Ergotti & Herman—North & South—Fern & Marie—Vincent Lopez Band.

WORCESTER, MASS.

Poli's (Second Half)—Emma Byron Co.—H. & H. Layden—Tivoli & Levere—Anatol Friedland Co.

F. F. PROCTOR

Week of April 23, 1923

NEW YORK CITY

Fifth Avenue (Second Half)—Clark Bergman—Jean La Crosse—Burns & Lynn—Farry Corwey—John B. Hymer Co.—Smythe & James.

23d Street (Second Half)—Clown Seal—Newhoff & Phelps—Stanley, Wilson & Kelly—Old Timers—Klown Revue.

58th Street (Second Half)—Kellum & O'Dare—Doris Hardy Co.—Sterlings—Burke, Barton & Burke.

125th St. (Second Half)—Ben Bernie & Band—Yates & Carson—Nallie Fuller Co.—Paul Nolan Co.—Genevieve Homer—Fraser & Bunce.

ALBANY, N. Y.

(Second Half)—Marion's Dogs—Van & Tyson—For Pity Sake—Eddie Miller Co.—Paolette & Ray.

ELIZABETH, N. J.

(Second Half)—Driscoll, Long & Hughes—Cher & Brey—Heron Gaylord Co.—Geo. Yelman Lizzie—Hazel Crosby Co.

MT. VERNON, N. Y.

(Second Half)—Trixie Friganza—Crafts & Haley—Billy Hughes Co.—Wm. Morris.

NEWARK, N. J.

Proctor's—Gus Edwards' Revue—Janes & Whalen—McDevitt, Kelly & Quinn—Jack Little—Robin & Hal—Hartley Power Co.—Powell & Brown.

SCHENECTADY, N. Y.

(Second Half)—Four American Aces—Kennedy & Kramer—Salle & Roble—Harry L. Cooper Co.—Botler & Parker—Doree's Operalogue.

TROY, N. Y.

(Second Half)—Werner Amoros Trio—Harris & Vaughn—Gold & Sunshine—Inis Bros.—London Steppers.

YONKERS, N. Y.

(Second Half)—Noel Lester Co.—Paul Sydell Co.—Just Out of Knickers—Bernard & Garry.

B. F. KEITH BOOKING EXCHANGE

Week of April 23, 1923

NEW YORK CITY

Broadway—Runaway Four—Lydia Barry—Silva Bran Co.—Mars Severn Co.—Kelly & Pollock.

Jefferson (Second Half)—C. & M. Dunbar—Doyle & Chester—Fred Harrison Co.—Una Clayton Co.—Michon Bros.

Regent (Second Half)—Jack Wilson Co.—Choy Ling Hee Troupe—Lee & Cranston—Morgan & Binder—Martha Pryon.

Coliseum (Second Half)—Irene Ricardo—Van & Schenck—Nathane & Sully.

Franklin (Second Half)—Williams & Daisy—Jessie Reed—Harry Brown—Cook & Cliff Orchestra.

Hamilton (Second Half)—Higgins & Bates—Wells, Virginia & West—Mary Haynes—Sherwin Kelly.

BROOKLYN, N. Y.

Flatbush—Freda & Anthony—Camilius Bros.—Victor Moore Co.—Mignon—Morton & Glass—Wilkens & Hughes.

Prospect (Second Half)—Raymond Wilber—Kovas & Goldner—Seed & Austin.

Rivera (Second Half)—Vanderbilts—Besthof & Messinger—Storm—Raymond & Mackay.

Greenpoint (Second Half)—Murray & Alan—Claude & Marion—Noel Lester Co.

Far Rockaway (Second Half)—Manhattan Society Orchestra—Murray & Oakland.

Henderson's, Coney Island (Second Half)—Eric Phillips Co.—Cupid's Close Ups—Donovan & Lee.

ALLENTOWN, N. Y.

Orpheum (Second Half)—Three Kirkillos—Nixon & Sans—Brown & Sisters—Anna Francis & Co.

AMSTERDAM, N. Y.

Rialto (Second Half)—The Newmans—Eddie Cassady—Taps—Wayne & Warren—Ibach's Entertainers.

ASBURY PARK, N. J.

Main Street (Second Half)—Dunn & Scott—Dorothy Cameron Co.—Barrett & Cunneen—Comebacks.

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My latest and greatest issue; and that's going some. Contents include an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send your dollar to L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1052 Third Avenue, New York.

AUBURN, N. Y.

Jefferson (Second Half)—Melroy Sisters—Manning & Hal—Harry May—Johnny Coulon.

BAYONNE, N. J.

(Second Half)—Bernard & Beta—Lew Rice—Jack McKenna Co.—Calvin & O'Connor—Seven Purple Girls.

BOSTON, MASS.

Boston—Bohn & Bohn—Fagan & White—Elizabeth Brice—Babcock & Dolly—Buckridge Casey.

Scollay Sq.—Maxine & Bobby—Leon & Dawn—Sabbott & Brooks—Al Shayne—Liza & Shuffling Sextette.

Washington St.—Boggs & Walls—Babies—Liddell & Gibson—Royal Gascoynes.

BINGHAMTON, N. Y.

(Second Half)—The King Bros.—The Dance Gambol—Singing Three—Gibson & Price.

BRADFORD, PA.

(Second Half)—The Bam Bems—Goulet & Hall—Bensee & Baird—Six Anderson Sisters.

BROCKTON, MASS.

Strand (Second Half)—Van Cello & Mary—Arch Stanley—Allen & Canfield—Williams & Taylor—Louise Love & Co.

Gordon's (Second Half)—Burns & Allen—Polly & Oz—Fink's Mules.

CAMBRIDGE, MASS.

Central Square (Second Half)—LaToys Models—Norwood & Hall—Victor Hyde's Follies.

CANTON, OHIO

Weigand Troope—Weston & Young—Victor Graff—Thank You, Doctor—Helen Stover—Nana Alexis.

CARBONDALE, PA.

Irving (Second Half)—Joseph Benkin—Howe & Howe—Margaret Ford—Lew Seymour Co.

CHESTER, PA.

Adgament (Second Half)—Marlin & Doran—Maurin Englin—Sinclair & Gasper—Little Driftwood—Redmond & Wells—LaFleur & Portia.

CLARKSBURG, W. VA.

(Second Half)—Hallen & Day—Nellie V. Nichols—Lew Wilson—Pot Pourri.

EASTON, PA.

Able Opera House (Second Half)—Furan & Evans—Josta Marshall Revue—Kelso Bros. Co.—DeLisle.

ELMIRA, N. Y.

(Second Half)—Tyler & St. Clair—Conn & Hart—Townsend Wilbur Co.—Morris & Shaw—Bostock's Riding School.

FALL RIVER, MASS.

Empire (Second Half)—Blanche Sherwood & Bro.—O'Brien & Josephine—Wm. Sisto—Dress Rehearsal—Mullen & Francis—Eva Fay.

FITCHBURG, MASS.

Cummings (Second Half)—Hinkle & Mae—Johnny Neff—Be Yourself—Elkins, Fall & Elkins.

GLOVERSVILLE, N. Y.

(Second Half)—Cass & Lehn—Earl & Matthews—Shafer, Weyman & Carr—Kelso & Demont—Bermuda Bound.

GREENSBURG, PA.

(Second Half)—B. A. Rolfe Revue.

HARRISBURG, PA.

Majestic (Second Half)—Chas. Withers Co.—Howard & Brockman—Ben Meroff Co.

HAVERHILL, MASS.

Colonial (Second Half)—Allman & Howard—Lehigh Delacy Co.—Joe Roberts—Hometown Follies.

HAZELTON, PA.

Feeley's (Second Half)—J. & H. Shields—Clayton & Clayton—Tom Kelly.

HOLYOKE, MASS.

(Second Half)—York & Mindella—Fritzi Scheff—Joe Darcy—Downey & Claridge.

HORNELL, N. Y.

(Second Half)—Frank & E. Carmen—Helene Moretti—Dobbs & Watkins—Loray.

ITHACA, N. Y.

(Second Half)—Larimer & Hudson—McFarland & Palace—Eddie Stanley Trio—Frisco Harmonists.

JAMESTOWN, N. Y.

(Second Half) — Sisters Aroette — Adams & Thomas—Ten Days—Walmsley & Keating—Beynnida Donegan Co.

JERSEY CITY, N. J.

Manilin Bros.—Dooley & Merrill—Nelson & Bailey.

JOHNSTOWN, PA.

(Second Half)—Lillian & H. Zeiger—Davis & Dayne — Lynn & Lockwood — Great Johnson — Harold Backman Band—Betty Bruce Co.

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LANCASTER, PA.

Colonial (Second Half)—Witt & Winters—Adelaide Bell Co.—Claudie Coleman.

LAWRENCE, MASS.

Empire (Second Half)—Jabria & George—Jane Dillon—Franklyn Ardell Co.—Dixie Four—Artistic Treat.

LEWISTON, ME.

Music Hall (Second Half)—Joe Daniles—Clayton & Clayton—Force & Williams—Pbondell Four.

LONG BRANCH, N. J.

Broadway (Second Half)—Bob & Tip—Mabel Burke Co.—Lee & Mann—Virginia Serenaders.

LYNN, MASS.

(Second Half)—Parisiah Trio—Gertrude Barnes—Alexander & Fields—Teddy Claire Co.

MCKEESPORT, PA.

(Second Half) — Samsted & Marion — Lew Hawkins—Maisie Strange Co.—Hawthorne & Cook—Shura Rulowa Co.

MANCHESTER, N. H.

Palace (Second Half)—Laura & B. Dreyer—Bnie & O'Brien—Howard & White—Janet of France—Four Casting Stars.

MEADVILLE, PA.

(Second Half)—Gardner & Aubrey—Barto & Clark—James J. Morton—Maisie, Helen & Daise.

MIDDLETOWN, OHIO

Gordon—Edouards—Palmer & Huston—Kee Ton Four—The Diamonds.

MONTREAL, CAN.

Imperial — Elly—Frosini—Willie Solar—Arthur Devoy Co.—Davis & Wopler—McDevitt, Kelly & Quinn.

MORRISTOWN, N. J.

Thirty Pink Toes—Jones & Johnson.

NANTICOKE, PA.

State—Young & Wheeler—Chas. Keating Co.—The Drug Clerk.

NEW BEDFORD, MASS.

Olympia (Second Half)—Hill & Hull—Potter & Gamble—Dave Ferguson Co.—Jones & Ray—Danny Dugan Co.

NEW BRITAIN, CONN.

(Second Half)—Meredith & Snooser—Chester & Devere—Johnny Clark Co.

NEW BRUNSWICK, N. J.

Rialto (Second Half)—John Le Clair—Walsh, Reed & Walsh—Moody & Duncan—Singer Midgets.

NEW LONDON, CONN.

(Second Half)—Dashington's Dogs—Jo Jo Doolay—Grey & Old Rose—The Jungle Bungalow.

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NO. ADAMS, MASS.

(Second Half)—Valde Co.—Nan Dawn—Anger & Packer—Bowers, Walters & Crooker.

NORWICH, N. Y.

Scanlon, Denno Bros. & Scanlon—Van Baldwin Trio.

ONEONTA

(Second Half)—Juvenile Frolics.

PASSAIC, N. J.

(Second Half)—Mildred Parker—Telack & Dean—Nearly Married—Frankly Farnum—Rulf & Elion.

PATERSON, N. J.

Majestic (Second Half)—Indoor Sports—Monroe Bros.—Paramount Four.

PAWTUCKET, R. I.

(Second Half)—Wm. Dick—Southern Four—Robert Henry Hodge—Henlon & Howard.

PHILADELPHIA, PA.

Keystone—Boy & Boyer—Shaw & Lee—Pantheon & Sisters—Jimmy Lucas Co.—Maurice Diamond Co.

Germantown—Grella Co.—Melinde & Dade—Taylor, Howard & Tham—Adanac Quartette—Yes Means No—Mlle. Modiste.

Wm. Penn (Second Half)—Billy Beard—Anderson & Graves—Demarest & Collete—Herbert's Dogs.

Grand—Florence Brady—Leavitt & Lockwood.

PITTSBURG, PA.

Victoria—Vee & Tully—Lamey & Pearson—Austin & Cole—Marie Sparrow—Morris & Townee—Three Barinas—Creedon & Davis—The Gilded Cage.

PITTSBURGH, PA.

Sheridan Square (Second Half)—Herbert Denton Co.—Nan Traveline—White, Black & Useless—Miss Cupid—Van & Belle—Ward & Oliver.

PITTSFIELD, MASS.

(Second Half)—Amy Dean Co.—Lane & Harper—Elaine & Marshall—Tom Howard & Lyons.

PLAINFIELD, N. J.

Plainfield (Second Half)—Jas. & E. James—Chas. E. Stowe—Drew & Vallie—Lydell & Macy—Adroit Bros.

READING, PA.

Majestic (Second Half)—Gilbert & Kennedy—Zeck & Randolph—Bryant & Stewart—Oddities of 1923.

SARATOGA, N. Y.

(Second Half)—McDonald & Oakes—Kennedy & Kramer—Jennier Bros.

SO. NORWALK, CONN.

(Second Half)—Lutes Bros.—Wm. Edmonds Co.—Neil McKinley—Four Madcaps.

STAMFORD, CONN.

(Second Half)—Royal Danes—Kerr & Ensign—Kennedy & Berle—Baell & Allen—Zemater & Smith.

STEUBENVILLE, O.

(Second Half)—John R. Van Arnam's Minstrels.

SYRACUSE, N. Y.

(Second Half)—Robinson & Boyle—Paul Brady—Stephens & Lovejoy—Princess Nai Tai Tai—Rainbow Six.

TRENTON, N. J.

Capitol (Second Half)—Caton Trio—Wm. Dornfield—The Awkward Age—Heth & Sperling—Local Band.

UTICA, N. Y.

Colonial (Second Half)—A. & G. Falls—Florence Hobson—King Tangle—Jarvis & Harrison—Joe Laurie.

WATERTOWN, N. Y.

Olympia (Second Half)—Murphy & Bradley—Tayler & Robbe—Golden Gate Synco—Marie & A. Clark—Ritter & Knapp.

WHEELING, W. VA.

(Second Half) — Victoria — Johnny Murphy — Tunes & Steps—Harrison & Darling—Fairy Tale Follies.

WHITE PLAINS, N. Y.

Lynn—Carr & Brey—Irene Riardo—Smythe & James—Frank Ward—Emily Fitzgerald Co.—Meker & Bedford.

WILMINGTON, DEL.

Aldine (Second Half)—Dare Bros.—Bailey & Seed—Baxley & Porter—Brent Hayes—Kenney & Hollis—Bobby Pander Co.

YORK, PA.

Opera House (Second Half)—Stanley & Elva—Angel & Fuller—Claire Vincent Co.—Four Minors—Rupert Ingelcese Co.

YOUNGSTOWN, O.

(Second Half) — Lew Wilson Co. — Ardelle Cleaves—Florence Reynolds—Three Voices—Barnum Was Right.

MORPHINE FREE YOURSELF SEND FOR INFORMATION DR. QUAYLE SANITARIUM, Dept. 904 MADISON, OHIO

WINSTON-SALEM

(Second Half)—Clinton Sisters—Larry Comer—Hugh Emmett & Co.—Oscar Lorraine & Co.—Ten Araki Trio.

CHARLOTTE AND ROANOKE

Beeman & Grace—Ethel Hopkins—Thornton & King—Casting Campbells.

ROANOKE AND CHARLOTTE

Brent & Partner—Dongles & Earl—Doree's Celebrities—Ray & Hilliard.

NORFOLK AND RICHMOND

The Seebacks—Bert Levy—Pinto & Boyle—Eva Shirley & Band.

NASHVILLE, TENN.

(Second Half)—Harry LaMore & Co.

CHATTANOOGA, TENN.

(Second Half)—Lynn & Thompson—Gene Morgan—Sampson & Douglas—Pisano & Lindauer—Princess Wahletka.

GREENVILLE AND AUGUSTA

Paull—DeGlynn & Adams—Frank Quinn & Co.—Jos. Diskay & Co.—Movie Masques.

SAVANNAH AND JACKSONVILLE

Rose & Ross—Green & Parker—Bob Anderson & Pony—Texas Four—Thomas & Akers.

JACK KNOX

(alias Tierney) Call up Sunset 8752 at once.

JACKSONVILLE AND SAVANNAH

Cornell, Leona & Zippy—Combe & Nevins—Robert Reilly & Co.—Rena Arnold & Co.—Wilfred DuBois.

WEST PALM BEACH AND MIAMI

Genaro & Gold—Dixie Hamilton—Hal & Francis — Shriner & Fitzsimmons — Kavanaugh & Everett.

TAMPA AND LAKELAND

The McIntyres—Ed. Lowry—Hyams & Evans—Shone & Squires—Seven Brown Girls.

RICHMOND AND NORFOLK

Ntacahua—Jos. K. Watson—Ona Munson & Boys.

ATLANTA AND BIRMINGHAM

Frank Wilson—Bay Snow & Norine—Faye & Donnelly — Carlton & Bellew — Dorothy Byton Revue.

BIRMINGHAM AND ATLANTA

Chas. Ledeger—Brown & Lavall—Browning & Davis—Embs & Alton—Dolly Davis Revue.

BATON ROUGE AND SHREVEPORT

Mang & Snyder—Hall & Dexter—McCormick & Wallace—Bobbe & Stark—Jimmy Joy's Entertainers.

NEW ORLEANS AND MOBILE

Beege & Qnepee—Jack Sidney—Gilfoyle & Lange—Will & Mary Rogers—Burt & Holtsworth.

MOBILE AND NEW ORLEANS

Dixon, Lynch & Gins—Davis & Bradner—John R. Gordon & Co.—Leo Beers—Alva DeRoss & Co.

NASHVILLE AND LOUISVILLE

Langford & Fredericks—Elm City Four.

LOUISVILLE AND NASHVILLE

Janis & Chaplow—Lillian Herlein & Co.—Hunting & Francis—Gossman Sisters & Foley.

NASHVILLE

(First Half)—Merritt & Coughlin—Bernard & Merritt—The Longfields.

CHICAGO KEITH OFFICE

Week of April 29, 1923

CINCINNATI, OHIO

Palace—The Philmers—Egbert Van Alstyne—Keller & Bernard—Black-Eyed Susans—Edwards & Besley—Cunningham-Bennett Co.

CLEVELAND, OHIO

Hippodrome—Jack Henley—Allen & Kent—Harry Rappl.

DAYTON, OHIO

Keith's (First Half)—Jean Middleton—Langford & Fredricks. (Second Half)—Gordon & Day—Johnny Wright Revue.

Weller's FRENCH FOOTWEAR

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L. LEICHNER

TOILET PREPARATIONS and THEATRICAL MAKE UP

Sole Distributors: GEO. BORGFELDT & CO., 16th St. and Irving Pl., New York

DETROIT, MICH.

La Salle Garden (First Half)—Ward Baker Co.—Pair of Deuces—Big City Four. (Second Half)—Gillette & Rita—Mlle. Vanity Co.—Stanley & McNab.

EVANSVILLE, IND.

Strand (First Half)—Weber Girls—Black & O'Donnell—Melody & Steps—Four Volunteers—Joe Melvin. (Second Half)—Eary & Eary—Hughes Duo—Murphy & Clark—Bernacs Circus.

FORT WAYNE, IND.

Palace (First Half)—Gillette & Rita—Wells & Winthrop—Stanley & McNab—Venetian Five. (Second Half)—Rose O'Hara—Bender & Armstrong.

HUNTINGTON, IND.

Huntington—Jean Middletown—De Witt, Burns & Torrence.

INDIANAPOLIS, IND.

Palace (First Half)—De Witt, Burns & Torrence—Kingston & Ebner—Gordon & Day—Hill & Cameron—A. Alexander Co. (Second Half)—Niobe—Frankie Kelsey Co.

KOKOMO, IND.

Strand (First Half)—Irene Trevette—Morgan & Gates—Three Renards—Al Burne Co. (Second Half)—Joe Melvin—Coulter & Rose—Four Volunteers—Vissor Trio.

LEXINGTON, KY.

Ben Ali (First Half)—Casson Bros. & Marie—Knapp & Cornelli. (Second Half)—Southern Revue.

LIMA, OHIO

Faurot O. H.—Dailey Bros.—Ward Baker Co.—Pair of Deuces—Mills & Duncan.

LOUISVILLE, KY.

National (First Half)—Johnny Wright Revue—Perla Frank—Niobe. (Second Half)—Casson Bros. & Co.—Knapp & Cornelli.

PADUCAH, KY.

Orpheum (First Half)—Eary & Eary—Murphy & Clark—Reddington & Grant. (Second Half)—Hughes Duo—Valentine Vox—Johnny Regay Co.

RICHMOND, IND.

Murray (First Half)—Lucy Bruch—Bender & Armstrong—Marie Bussell & S.—Ethel Parker Co. (Second Half)—Collins & Hill—Mamoney & Cecil—Rubini Sisters—Frances, Ross & D.

TERRE HAUTE, IND.

Liberty (First Half)—Collins & Hill—Ben Nee One—Hart, Wagner & E.—Viller Trio. (Second Half)—Irene Trevette—Melody & Steps—Morgan & Gates—Class, Manning & Co.

WESTERN VAUDEVILLE

Week of April 29, 1923

CHICAGO, ILL.

Majestic — Australian Axmen — Stuart Girls — Raymond Bond & Co.—Ward & Dooley—Fitch's Minstrels—Rob Murphy—Aeroplane Girls.

Kedzie (First Half)—Roberta & Wilfreda—Holliday & Willette—Sam Leibert & Co.—Elliott & LaTour—Four Girton Girls. (Second Half)—Wells & Winthrop—Hart, Wagner & Eltis—Johnny's New Car.

Lincoln (Second Half)—Ray & Edna Tracy—Schwarts & Clifford.

Englewood (First Half)—Catherine Sinclair & Co.—Ray & Edna Tracy—Schwarts & Clifford.

WANTED AT ONCE

Strong cornetist playing Saxophone; Bass or Baritone preferred; or any other; state which. Long season vaudeville. Rehearsals now. Wire height, weight, age, lowest salary.

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Plymouth Hotel, New York City

(Second Half)—Lawton—Tyler & Crolius—Hickey & Hart Revue—Hyams & McIntyre.

ABERDEEN, S. D.

Orpheum—Nixon & Norris—Bell & Van.

BLOOMINGTON, ILL.

Majestic (First Half)—Frank De Voe & Co.—Morton-Jewell Four. (Second Half)—John & Nellie Olms.

BOONE, IOWA

Lyric—Mack & Salle—Hackett & Beach.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Gibson Sisters & Grady—Fisher & Gilmore—The Florenis.

FARGO, N. D.

Grand (First Half)—Nixon & Norris. (Second Half)—Frank Farron—Leona Hall's Revue.

GALESBURG, ILL.

Orpheum (First Half)—Will J. Ward—Favorites of the Past. (Second Half)—Stanley, Doyle & Reno—Simpson & Dean—Jordan Girls.

GRAND FORKS, N. D.

Orpheum (Friday & Saturday)—Berger & Seamon.

GRAND ISLAND, NEB.

Majestic (Sunday)—De Lorto & Richards—Billy Miller & Co. (Thursday, Friday & Saturday)—Tudor & Stanton—Wallace & Clyde—Three Melvin Bros.

GREEN BAY, WIS.

Orpheum—Dave & Tressie—Lambert & Fish—McGoods Lenzen & Co.

(Continued on page 29)

JUST OUT
McNALLY'S BULLETIN No. 8

Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

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21 SCREAMING MONOLOGUES. Each one a positive hit.

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11 ORIGINAL ACTS for male and female. They'll make good on any bill.

39 SURE-FIRE PARODIES on all of Broadway's latest song hits.

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ROOF-LIFTING FEMALE ACT. This act is a 24 karat, sure-fire hit.

RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.

4 CHARACTER COMEDY SKETCH. A scream from start to finish.

9 CHARACTER BURLESQUE entitled "Oh! Papa." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.

GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.

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SPECHT COMPLAINS TO N. V. A.

Paul Specht last week complained to the N. V. A. that material alleged to have been originated by him was being plagiarized by Dr. Hugo Riesenfeld in the latter's act at the Palace Theatre. Specht, in a letter to Henry Chesterfield, stated his case and asked that Riesenfeld be stopped from using it. Specht's letter follows:

My Dear Mr. Chesterfield:

Under date of December 7, No. 2656, I registered the material plan and outline of my act, which has been followed by me in detail since our opening at the Coliseum Theatre on December 11, 1922.

Since then there have been several infringements without any protest from me. Last week Dr. Hugo Riesenfeld appeared at the Palace with his Rivoli and Rialto orchestra and practically duplicated every original idea of my act. He not only used my idea of interpreting a popular American number as played in foreign countries but imitated other protected material.

Please give this matter your immediate attention and put a stop to this leader's plagiarism, as legitimate N. V. A. vaudeville acts should not suffer from the invasion of the movie orchestra leaders who imitate the vaudeville orchestras who gave vaudeville patrons "classical jazz" a long time ago.

Thanking you, I am,

Cordially yours,

(Signed) PAUL SPECHT.

Specht, who appeared in Baltimore last week, having been held over for a second week, met with considerable success there, playing at the Shriners' dinner tendered to the Mayor of Baltimore, and being the guests of the Baltimore Orioles at the opening game.

"JOSH" DALY WITH YERKES

"Josh" Daly, formerly booking manager for Harry Yerkes, after leaving the orchestra directorate for a time to go out in advance of Harry Lauder, is back with Yerkes again and will go out in advance of the Happy Six. This Yerkes combination was supposed to have been in vaudeville but cancelled their time and instead will make an all-summer tour that will keep them busy up until October 15.

The combination, although keeping the name "Happy Six," will be increased to nine men. After October 15 Yerkes is planning to send the men on a concert tour in conjunction with one or two concert singers of prominence.

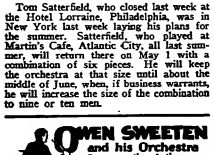
The S. S. Flotilla Orchestra is now playing its fifth week at Grauman's Theatre, Los Angeles, but will return to New York shortly and be seen in or around the city in a summer hotel position.

CONWAY FOR WILLOW GROVE

Patrick Conway and His Band opens the Willow Grove Park season on May 18, with a four-week engagement. John Philip Sousa's engagement will terminate the season at the park and will be for the final five weeks of the season with the exception of the last day, which falls on a Sunday and on the heels of another date. For the final day of the season Sousa has arranged to have Francis W. Sutherland and his Seventh Regiment Band of New York play there in his place.

SATTERFIELD IN NEW YORK

Tom Satterfield, who closed last week at the Hotel Lorraine, Philadelphia, was in New York last week laying his plans for the summer. Satterfield, who played at Martin's Cafe, Atlantic City, all last summer, will return there on May 1 with a combination of six pieces. He will keep the orchestra at that size until about the middle of June, when, if business warrants, he will increase the size of the combination to nine or ten men.



ORCHESTRA NEWS

CHICAGO PAY RAISE ASKED

The Chicago Musicians' Union last week served notice on the Chicago Symphony Orchestra that the musicians will demand an increase of 25 per cent in their salaries next season. The Orchestral Association, which manages the affairs of the Chicago Symphony, replied that inasmuch as it suffered a deficit of $70,000 during the past season it is not in a position to increase the burden and will be unable to meet the demands of the musicians.

The Chicago Symphony Orchestra was founded thirty-two years ago, in 1891, and this is the first time since its inception that any open differences have occurred between the association and the players. Salary disputes have hitherto been settled amicably by arbitration and in a manner considered fair to both sides.

No contracts for the coming season have been sent out and subscribers have been informed that their subscriptions are accepted contingent upon there being another season. After the final concert of the season last Sunday the orchestra was technically disbanded and the state of affairs is regarded as serious by all those connected with the enterprise.

LANNIN BACK AT ROSELAND

Joseph Lannin and his orchestra, direct from the Roseland Dance Hall in Brooklyn, opened at Roseland, New York, on Saturday night, following Mal Hallett and his orchestra, which combination left for Hartford that afternoon. Joseph Lannin with his eight-piece combination had been appearing at Roseland for the past two seasons and will remain at Roseland as long as the business holds up. During the Summer both Joseph Lannin's and Sam Lannin's orchestras will be essentially reduced but both will again be augmented when the Winter season starts again.

CARR FOR ATLANTIC CITY

Jimmy Carr and his Golden Gate Orchestra, which has been appearing in vaudeville both in New York City and through the Middle West for the past six months, last week signed a contract for the El Cadia Cafe, Atlantic City, for the coming Summer. The El Cadia is the former Hotel Blackstone Grill, and Carr opened there with his seven-piece combination early last Summer for five weeks and was held over for the entire Summer.

PARKER IN NEW ACT

Don Parker and his Vernon Country Club Orchestra opened in vaudeville Monday, breaking in their new act at one of the smaller Keith houses. This combination has been together for a number of years and formerly appeared under the direction of Paul Whiteman. They will appear in vaudeville for several weeks and will then open at one of the local cafes for the Summer.

LOPEZ FOR BUFFALO

Vincent Lopez and his Pennsylvania Hotel Orchestra will leave the Pennsylvania Hotel immediately after the show on the evening of May 13, take a special train and open at Shea's Buffalo the following afternoon. They will be headlined for the week at Shea's and will then play for the official opening of the new Buffalo Statler Hotel on the evening of May 19.

NICHOLS TO DIRECT FOR COHAN

George Nichols, for many years director of the orchestra on the Ziegfeld Roof and more lately connected with several musical comedies, has been appointed musical director for George M. Cohan's new production, "The Rise of Rosy O'Reilly," and will open with that show in Boston early in June.

RIESENFELD GOING TO EUROPE

Hugo Riesenfeld, musical director of the Rialto and Rivoli motion picture theatres, is booked to sail for Europe Wednesday, May 25, on the S. S. *Paris*. He will remain abroad for several weeks taking a long deferred vacation.

RAPP ANNOUNCES PLANS

Barney Rapp, leader of the orchestra at the Hotel Chase, St. Louis, was in New York last week and announced his plans for the next six months. Rapp, who was booked at the Hotel Chase by the Whiteman offices seven months ago for three months and whose contract was twice renewed, has been again held over at this hotel and will remain there for six months more. The billing of the orchestra has been changed from "Paul Whiteman's Hotel Chase Orchestra" to "Barney Rapp's Hotel Chase Orchestra, Direction of United Orchestras, Inc."

Starting with May 1 the orchestra will play on the roof of the hotel, which is situated on the tenth floor of the building and is capable of holding approximately 800 couples. All the members of the orchestra live at the hotel, which is opposite Forest Park, and, in their spare time, play golf, tennis, go horseback riding or play baseball in the park. A baseball team has been formed among the members of the orchestra that will play teams from other hotels and orchestras.

Rapp's orchestra has been under Whiteman management as practically since the Whiteman offices opened. They formerly appeared at the Pavilion Royal and from there went to the Boardwalk, where they operated with great success until they left for the Hotel Chase. The orchestra is composed of ten men, most of them from New York.

HAVANA BAND AT COLONIAL

Lieutenant Felix Ferdinando and his Havana Orchestra opened at the Colonial Theatre on Tuesday night, showing the act to downtown vaudeville patrons for the first time. Since the act opened it has been considerably changed and now is one of the finest orchestra acts, both from the point of view of staging as well as musically, that has been seen in New York in some time. The majority of the men in the Havana Orchestra have come direct from a long run at the Hotel Almandares, Havana, Cuba, where they were the sensation of the season.

The orchestra will continue in vaudeville for several weeks before opening at one of the seashore resorts for the Summer. Lt. Ferdinando, during the war, had the honor of leading the 100-piece band at the opening of the Pershing Stadium, and directed both dance orchestras and military bands at many of the diplomatic and military functions in Paris at the time.

COLEMAN WITH VALENTINO

Gregory Coleman and his orchestra continue to play the one-night tour that has been arranged in conjunction with Rodolf Valentino and his wife, Winifred Hudnut. Last week they played to a great crowd in the Armory in Newark, and this week are appearing at Paul River and through New England. The tour has already lasted about four months and is booked ahead indefinitely. The orchestra plays for the dancing of the screen favorite and also for a special contest that is held later and at which Valentino acts as judge and presents a silver loving cup to the winning couple.

DAVIS ORCHESTRA IN ACT

Meyer Davis' Monte Carlo Orchestra opened in vaudeville on Monday at Keith's Palace Theatre, Staten Island. This band has been in vaudeville before with the Monte Carlo Revue, but now goes out as an individual act for the first time. It is probable that they will be seen in a hotel engagement in or near New York during the Summer.

MARVIN IN NEW POSITION

Frank Marvin, formerly manager of the orchestra department of Stark & Cowan, has been engaged in a like capacity by the new firm of Clarke & Leslie at 1591 Broadway.

ORCHESTRAS OFF LOEW TIME

Band acts are through on the Loew time for the rest of the season and until late next Fall, according to booking managers in the Loew offices. The executives state that the Loew houses have been playing several wonderful bands during the past season, including Alex Hyde, Charles Strickland, Paul Specht and others of prominence and that unless they can get an orchestra of unusual merit, a name orchestra of national reputation, it would be foolish for them to put out any orchestra at all.

The claim is made that the bills have been over supplied with orchestras in any event and that the audiences in Loew houses have not showed the same appreciation of late for acts of this kind that they did formerly. Even if an act that is a sensation because of its staging or name should be engaged for the Loew time now it would not prove feasible to book it as the business will shortly fall off as it usually does during the Summer months and the houses will not be able to pay the act the salary it should command.

Next Fall, if the audiences still show the same appreciation of orchestra acts, five or six acts of this kind will be booked, but they will be highly featured, well-paid, and devoted entirely to vaudeville, with no side work to interfere with the theatrical engagement. These acts will be sent out, with suitable intervals, over the Loew time, the booking managers figuring in that way the public demand will be kept up and the audience made to appreciate a good orchestra when it appears.

FROST BACK FROM BERMUDA

Chester E. Frost and his orchestra have just returned to New York after a successful season of four months at the Hamilton Hotel, Hamilton, Bermuda. Frost and his six men have been together for the past five years and under the name of Chester Frost's Bostonians and have established an excellent reputation for versatility. While in Bermuda the orchestra was the hit of the season and made a good many influential friends. They have been asked to return next season and probably will do so. Clare Briggs, formerly with the New York *Tribune*, met Frost in Bermuda and made his orchestra the subject of several cartoons which were extensively syndicated through the States.

Frost and his men are spending a week at home before coming to New York to begin work on a summer engagement in this locality.

ORCHESTRA MEN IN SUIT

Paul Specht, orchestra man, filed suit last week in the Third District Municipal Court against Ernest Golden, orchestra leader, for $1,000 damages and breach of contract.

In his complaint, Specht alleges that Golden contracted in November, 1922, to make 25 special arrangements of songs for him at the rate of $50 each. On January 3, according to Specht, Golden refused to make any more arrangements and has since failed to make any as per terms of the agreement. At the time that the contract was made, Golden was connected with the Paul Specht offices as one of his leaders, but a controversy has arisen since as to whether or not the Golden orchestra is a Specht unit.

HYDE ON KEITH TIME

Alex Hyde and his orchestra, following their long route over the Loew time, will open for Keith in Brockton, Mass., on May 14, and will then continue over the Keith Circuit until they are ready to start their Summer work. This orchestra has been together since early last Spring, and, following several weeks on the Loew time, went to the Hotel Shelburne, Atlantic City, where they played during the Summer. It is possible that they will again appear at the Shelburne this Summer.

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NOW PLAYING B. F. KEITH CIRCUIT

DIRECTION: Lew Golder, Artie Pearce } B. F. KEITH CIRCUIT — Jack Potsdam, Jack Fauer } LOEW and INDEPENDENT

VAUDEVILLE BILLS

(*Continued from page 27*)

JOLIET, ILL.

Orpheum (First Half)—O'Connor Sisters—Chamberlain & Earle—Collins & Hart. (Second Half)—Mason & Scholl—Jack George Duo—Jarvis Revue.

JOPLIN, MO.

Electric (First Half)—Walter Baker & Co.—Monte & Lyons. (Second Half)—Foch Four.

KANSAS CITY, KAN.

Electric (First Half)—Walman & Berry—Page, Hack & Mack. (Second Half)—Bobby Jackson & Co.—Lubin & Lewis.

KANSAS CITY, MO.

Globe (First Half)—Sinclair & Gray—Hollywood Frolics—La Salle Trio. (Second Half)—Trenell Trio—Richardson Bros. & Cherry—Jimmy Ashley—Sylvia Dayne & Co.

LA CROSSE, WIS.

Rivoli—Frank Farron—Leona Hall's Revue.

LEAVENWORTH, KAN.

Orpheum (Sunday) — Trenell Trio — Richardson Bros. & Cherry—Jimmy Ashley—Sylvia Dayne & Co.

LINCOLN, NEB.

Liberty (First Half)—Three Melvin Boys—De Lorto & Richards—Billy Miller & Co.—Leo Haley—Birds of Paradise. (Second Half)—Mack & Salle—La Graciosa.

MILWAUKEE, WIS.

Majestic—Grace Ayers & Bro.—Ross & Thorne—Rodero & Brown—Big Jim—Johnson Bros. & Johnson—Brownlee's Hickville Follies—Chandon Trio.

MINNEAPOLIS, MINN.

Seventh Street—The Earls—France & Jerome—Otto & Hammer—Revue Resplendent—Hickman Bros.

NORFOLK, NEB.

Auditorium (Sunday)—Three Melvin Brothers—Leo Haley—Birds of Paradise. (Friday & Saturday)—Du Ball & McKenzie—Gordon & Spain—Four Songsters.

OSHKOSH, WIS.

Grand Opera House—Roattino & Barrette—Lambert & Fish.

PEORIA, ILL.

Orpheum (First Half)—John & Nellie Olms—Local—Jack George Duo—Gladys Delmar & Boys—Four Tamakis. (Second Half)—Spencer & Williams—Catherine Sinclair & Co.

QUINCY, ILL.

Orpheum (First Half)—Stanley, Doyle & Reno—Simpson & Dean—Jordan Girls. (Second Half)—Will. J. Ward—Favorites of the Past.

RACINE, WIS.

Rialto—Wilson Aubrey Trio—Gaffney & Walton—Middleton & Spellmeyer—Four Girton Girls.

ST. JOE, MO.

Electric (First Half)—Mack & Velmar—Lubin & Lewis—Four Roses. (Second Half)—Page, Hack & Mack—Three Minstrels—Leo Haley—Birds of Paradise.

ST. LOUIS, MO.

Columbia (First Half)—LeVere & Collins—Gaffney & Walton—Bobby Brewster—Valentine Vox. (Second Half)—Hollywood Frolics—Jones & Sylvester.

Rialto (First Half)—Wilson Aubrey Trio—Love Twins—Tyler & Crollus—Hickey & Hart Revue. (Second Half)—Holliday & Willett.

Grand — Alberto — Hager & Goodwin — Allen's Minstrels—Moore & Fields—Ned Nestor & Co.—Miller, Packer & Selz—Annabelle—Coscia & Verdi—Peggy Bremen & Bro.

SIOUX CITY, IOWA

Orpheum (First Half)—Aerial Valentines—Howard & Clark—La Graciosa. (Second Half)—Billy Miller & Co.—Four Fords.

SOUTH BEND, IND.

Palace (First Half)—Coulter & Rose—Hyams & McIntyre—Stanley Chapman. (Second Half)—Robinson & Pierce—Les Gellis.

SPRINGFIELD, ILL.

Majestic (First Half)—Perez & Marguerite—Fisher & Gilmore—Willard Jarvis & Co.—The Florenis. (Second Half)—Yost & Clady—Love Twins—Hickey & Hart Revue—Four Tamakis.

SPRINGFIELD, MO.

Electric (First Half)—Foch Four. (Second Half)—Walter Baker & Co.—Monte & Lyons.

TERRE HAUTE, IND.

Hippodrome (First Half)—Yost & Clady—Rubini Sisters—Les Gellis. (Second Half)—Perez & Marguerite—Desley Sisters & Co.

TOPEKA, KAN.

Novelty (First Half)—Trenell Trio—Richardson Bros. & Cherry—Jimmy Ashley—Sylvia Dayne & Co. (Second Half)—Le Lorto & Richards—Mack & Valmar—Four Roses.

MARCUS LOEW CIRCUIT
Week of April 22, 1923

NEW YORK CITY

American (First Half)—Maxine & Bobby—Ruth Davis—Verdi & Glenn—Dinus & Belmont Revue—Harris & Holly—Marston & Manley—Fern, Bigelow & King. (Second Half)—Sam E. Mann—Bayes & Smith—Joe Stanley & Co.—Stevens & Brunelle—White, Black & Useless—Sweeney & Walters—Melnotte Duo.

Orpheum (First Half)—Criterion Four—Mason & Cole Revue—Celia Weston & Co.—Roy & Arthur. (Second Half)—Mabel Drew—Phil. Baker Amaranth Sisters.

National (First Half)—Billy Kinkaid—Stevens & Brunelle—Jordan, Saxton & Co.—Berry & Lancaster—Kirksmith Sisters. (Second Half)—Archie, Onri & Dolly—Flo & Ollie Walters—Frey & Jordan—Emily Darrell—Billy Gerber Revue.

Greeley Square (First Half)—Hashi & Osai—Artie Nolan—Bayes & Smith—Louise Carter & Co.—Lehr & Kennedy—Homer Girls & Co. (Second Half)—Radium Visions—Ross & Edwards—O'Connor & Clifford—Dinus & Belmont Revue—Sossmen & Sloane—Hubert Dyer & Co.

Delancey Street (First Half)—Radium Visions—Simms & Wynne—Sam E. Mann—Chas. Rogers & Co.—Bernard & Townes—Carlos Circus. (Second Half)—Harris & Holly—Lehr & Kennedy—Jordan Saxton & Co.—Barry & Lancaster—Stanley & Alva.

Boulevard (First Half)—Faynes—White, Black & Useless—Laurie Ordway & Co.—Evelyn Phillips & Co. (Second Half)—Billy Kinkaid—Stutz & Bingham—Jack Hallen & Co.—Moss & Frye—Homer Girls & Co.

State (First Half)—Hubert Dyer & Co.—Dreon Sisters—Sossmon & Sloane—Stars Record—Clifton & DeRex—Amaranth Sisters. (Second Half)—Fern, Bigelow & King—Britt & Clifford—Miller & Bradford—Clifton & DeRex—Jack Connor's Revue.

Avenue B (First Half)—Krayono Radio Co.—Stutz & Bingham—Trovoto—Basil & Allen—Day at Coney Island. (Second Half)—Toyland Follies—Roy & Arthur—Al Wilson—Walter Manthey & Co.

Lincoln Square (First Half)—Fletcher & Pasquale—O'Connor & Clifford—Jack Hallen & Co.—Stutz & Bingham—Ishikawa Japs. (Second Half)—Faynes—Dreon Sisters—Louise Carter & Co.—Bernard & Townes—Will. Stanton & Co.

Victoria (First Half)—Melnotte Duo—Hidden Voices—Stranded—Bert Hanlon—Jack Connor's Revue. (Second Half)—Ishikawa Japs—Delbridge & Gremmer—Vine & Temple—Jennings & Dorney—Five Kirksmith Sisters.

Palisade Park (Saturday & Sunday)—Ecko & Keyo—Recoycle & Oakford—Peters & Le Buff.

BROOKLYN, N. Y.

Palace (First Half)—Lilian Steele & Co.—Al Wilson—Moran & Wiser. (Second Half)—Basil & Allen—Trovoto—Alexender, Girls & Co.

Metropolitan (First Half)—Leach LaQuinlan Trio—Flo & Ollie Walters—Newhoff & Phelps—Jennings & Dorney. (Second Half)—Hidden Voices—Morley Sisters—Mason & Cole Revue.

Gates (First Half)—LeHoen & Dupreece—Ross & Edwards—Miller & Bradford—Vine & Temple—Joe Stanley & Co. (Second Half)—Maxine & Bobby—Laurie Ordway & Co.—Stranded—Newhoff & Phelps—Naomi & Brazilian Nuts.

Fulton (First Half)—Archie, Onri & Dolly—Delbridge & Gremmer—Grey & Byron—Moss & Frye—Billy Gerber Revue. (Second Half)—LaHoen & Dupreece—Bert Hanlon—Stars Record.

Warwick (First Half)—Berdie Kraemer—In the Future—Clayton & Lennie—Toyland Follies. (Second Half)—Krayono Radio & Co.—Sperling & Bell—Harman Berrens—Day at Coney Island.

Astoria (First Half)—Stanley & Alva—Mabel Drew—Frey & Jordan—Phil. Baker—Gordon, Girlie & Gordon. (Second Half)—Leach LaQuinlan Trio—Simms & Wynne—Marston & Manley—Chas. Rogers & Co.—Celia Weston & Co.—Evelyn Phillips & Co.

BALTIMORE, MD.

Hippodrome—Maud Ellet & Co.—Chick & Tiny Harvey—Matthews & Ayres—Larry Harkins & Co.

BOSTON, MASS.

Orpheum — Lillian Morton — Tuck & Clare — Toomer & Day—McCoy & Walton—Alex. Hyde's Orchestra.

BUFFALO, N. Y.

State—Alvarez Duo—Jean Boydell—Mr. & Mrs. N. Phillips & Co.—Clark & O'Neill—Will. Morrissey & Movie Stars.

CLEVELAND, OHIO

Loew's—Pickard's Seals—Green & Myra—Frank Ford & Co.—Alton & Allen—Cosmopolitan Dancers.

HOBOKEN, N. J.

Loew's (First Half)—Bob Carney—Franklin & Peggy—Fletcher, Janita & Dolan. (Second Half)—Berdie Kraemer—The Broken Mirror—Chas. Leonard Fletcher—The Duponts.

LONDON, CAN.

Loew's (First Half)—Little Pipplfax & Co.—May McKay & Sisters—Barr, Mayo & Renn. (Second Half)—Maurice & Girlie—LaVine & Mayne—Baraban Groba & Co.

MONTREAL, CAN.

Loew's—Bell & Eva—Norton & Wilson—Reiff Bros.—Nancy Boyer & Co.—Thos. Potter Dunne—Edw. Stanisloff & Co.

NEWARK, N. J.

State—Ford & Price—Fisher & Sheppard—Howard & Ross—Lane & Moran—J. Rosamond Johnson & Co.

OTTAWA, CAN.

State—Prevost & Goelet—Stevens & Laurel—Overholt & Young—Jarrow—Greenwich Villagers.

PROVIDENCE, R. I.

Emery (First Half)—F. J. Sidney & Co.—Conroy & Howard—Joseph E. Bernard & Co.—Fred. & Tommy Hayden—Dolly's Dream. (Second Half)—Monroe & Grant—Marcelle Fallet & Co.—Amoros & Jeanette—Boys of Long Ago.

SPRINGFIELD, MASS.

Broadway (First Half)—Monroe & Grant—Marcelle Fallet & Co.—Amoros & Jeanette—Boys of Long Ago. (Second Half)—F. J. Sidney & Co.—Conroy & Howard—Joseph E. Bernard & Co.—Fred. & Tommy Hayden—Dolly's Dream.

TORONTO, ONT., CAN.

Yonge Street—Zara Carmen Trio—Burt & Lotta Walton—Young & Grant—Hanson & Burton Sisters—Harrison Moss—Tarzan.

WASHINGTON, D. C.

Strand—Diaz Monkeys—Fox & Skally—Carey, Bannon & Marr—Harry Abrams & Co.

RUBIN AT HAVANA PARK

A. Rubin, who left here last winter with the World's Standard Shows, Hughes, Kitz and Hamilton, managers, for a South American tour, has left that organization and is now connected with the Havana Park, Havana, Cuba. Mr. Rubin is now in New York looking over several novelties which he will take back to Cuba with him.

FEATURES AT PARADISE

RYE, N. Y., April 23.—Paradise Park, which is but twelve miles from New York City, has one of the most magnificent front and entrance arches ever placed in front of a park. The park also has over 800 feet of board walk. There are fifty-six stores and concession stands, nearly all occupied. A Whip, Carrouselle, Circle Swings, Dodgem, Race-O-Way and Pony Track are some of the other attractions. Miller and Baker are now building a Giant Roller Coaster, which is said will be the most sensational ride ever put out by this firm.

PAUL TURNER RETURNS

Paul N. Turner, chief counsel of the Actors' Equity Association, who recently recovered from a siege of illness and has been recuperating at Galveston, Texas, has returned to town and is ready to continue his official duties.

RUDLOFF BROS. OPEN

Rudloff Bros. opened their Exposition Shows with Rides and Concessions at Tottensville, S. I., New York, Thursday, April 19, and will close here the first week in May and join the Standard Amusement Exposition with their rides and concessions.

BOOM AND METZ OPENING

Morris Boom and Heddy Metz left New York City this week with their rides for Niagara Falls, N. Y., to join the Knickerbocker Shows, which open there Friday, April 27. Mr. Metz will also have his ten in one and a string of concessions.

MOORE SHOW CLOSING

The John W. Moore Indoor Circus will close the season at New Haven, Conn., April 28. The circus has had a wonderful winter. Last week they closed an engagement at Altoona, Pa., and turned them away at every performance.

FITZGERALD IN N. Y.

Harry Fitzgerald, an old-time circus man and now connected with the Keith House at Greenville, S. C., passed through New York last week on the way to his old home in Ogdensburg, N. Y.

STANDARD SHOWS OPENING

The Standard Exposition Shows, Phil. Hamburg manager, which was recently organized by Phil. Hamburg, James Lent and T. Slaine, will open at Yonkers, N. Y., Saturday, May 5.

GERARD SHOWS START

The Gerard Greater Shows opened their 1923 season at Yonkers, N. Y., Saturday, April 28, making the third show in Yonkers this season.

THOMPSON & COVAN

in last word of dancing. After a successful season in vaudeville, sailing with Plantation Revue to open at the Pavilion, London, England.

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DEATHS

MRS. MINNIE WALSH TOWNE, retired concert singer, died on Monday of last week, at her home, 255 Penn street, Brooklyn. As Minnie Walsh she sang in leading churches in Manhattan and Brooklyn in later years.

Miss Walsh came into fame early in her career when a member of the chorus of Gilbert and Sullivan's "Pirates of Penzance" at the old Fifth Avenue Theatre, New York. The prima donna became ill and the chorus singer took her part, performing with unusual artistry.

She went on tour for two years in the same role and later toured both Canada and the United States with Emma Juch in concert. She is survived by two brothers and a sister.

JAILED FOR CHEATING AUTOMAT

Sigbund Stern, an actor who had small parts in "Blue Paradise," "The Passing Show of 1915," and the Hippodrome, but who has not been connected with any theatrical enterprise for several years, was arrested on Monday and in Special Sessions before Justices Herbert, Salmen and Voorhies, sentenced to 30 days in the workhouse for attempting to cheat the Automat.

Stern, who had failed as an actor and had lost a good deal of money around the race-track, had made the acquaintance of a sailor on a German ship and from him purchased several dollars' worth of German pfennigs. This coin, although worth only about four one-thousandths of a cent, is about the size and shape of an American nickel and Stern used the pfennigs in the Automat slot instead of the American coin, until detectives, on the watch for the one who was doing this particular form of cheating, caught him in the act. Stern had figured that, taking the rate of exchange into consideration, $1 worth of pfennigs would feed him for over a month.

BIG CELEBRATION FOR LINICKS

CHICAGO, April 21.—Many prominent theatrical and society people gathered in the Tiger Room of the Sherman Hotel last Sunday evening to celebrate the silver wedding anniversary of Mr. and Mrs. Adolph Linick. Mr. Linick is a member of the firm of Jones, Linick and Schaefer, pioneer theatre owners of Chicago.

Among the prominent guests present were: Mr. and Mrs. Aaron Jones, Mr. and Mrs. Peter J. Schaefer, Mr. and Mrs. Adolph Zukor, Mr. and Mrs. Marcus Loew, Mr. and Mrs. Nathan Ascher, Mr. and Mrs. John J. Jones, Mr. and Mrs. Henry L. Newhouse, Judge and Mrs. Joseph Sabath, Mr. and Mrs. Samuel Schweitzer, Mr. and Mrs. Will H. Wade, Mr. and Mrs. Leonard H. Wolf, Mr. and Mrs. Ralph T. Kettering, Mr. and Mrs. David Braham, Mr. and Mrs. Norman E. Field and Mr. and Mrs. Sidney Weisman.

There were 170 guests there for the dinner at 6 P. M. which was followed by dancing and a cotillion. It was one of the most elaborate parties given in Chicago in many months.

"THE APACHE" COMING IN

"The Apache," a new play in a prologue and three acts by Josephine Turck Baker, will open at the Punch and Judy Theatre on Monday evening, May 7. The play has a subtitle, "Thoughts Are Things," which sheds no light on its nature.

REYNOLDS GOES TO EUROPE

James Reynolds, creator of scenic investures was dispatched to Europe last Saturday by Florenz Ziegfeld, Jr., for the purpose of obtaining novelties for the next Ziegfeld Follies which will be produced this Summer.

MUSICIANS' TROUBLES STILL ON

A heated discussion took place at the meeting of the Mutual Musical Protective Union, formerly local 310 of the American Federation of Musicians which began at midnight Tuesday and continued until early this morning over the stand which the organization would take on the discharge of Abe Nussbaum, secretary of the organization, from the orchestra of the Astor theatre last week. The night of Nussbaum's discharge the other men in the orchestra walked out with him and Weiner Jannsen, composer of "Lady Butterfly" played the musical accompaniment for the attraction on the piano. The next day all of the men but Nussbaum and the drummer returned. Nussbaum was eliminated from the orchestra when he resigned his membership from Local 802 and was ordered to pay $49 to the organization or be barred from playing. Nussbaum claimed he had a transfer card from the Chicago local of the musician's union and that this would permit him to play. The local union 802 ruled differently and he refused to pay the amount.

Nussbaum with a score of men implored the meeting to take some action on the matter, claiming that unless something was done the cause of 310 would be lost.

SAVES MONEY ON MUSICIANS

Louis Werba has taken dollars and cents into the production of "Adrienne," the new musical comedy which he will present at the Garrick Theatre May 14. Werba found that in taking musicians from New York to Philadelphia, he would save money. The scale for men in Philadelphia being $75 a week, while men could be gotten from New York to tour with the company for $65 a week. Werba figured not only would he have a saving but the musicians that he would take along with him to Philadelphia would be utilized for the production when it had its premiere in New York. As a result, twenty-four New York men will be carried with the troupe and at the same time Werba will be $240 in pocket.

MUSICAL STOCK FOR DALLAS

A musical stock company that will present light opera and well known musical comedy successes, has been organized for the Interstate Amusement Company's Majestic Theatre, at Dallas, Texas, by Milton Aborn. The company under the management of H. H. Winchell, will open there on April 29, and is composed of forty singers including principals and chorus. The engagement at the Majestic is for fifteen weeks with the possibility of other theatres of the Interstate chain in the south being played later.

The first three shows to be presented will be "The Firefly," "Going-Up" and "Sweetheart," with other similar type plays to follow. The list of principals include: Maude Gray, Virginia Watson, Edith Bradford, Irene Gatell Beatrice Moore, George Shields, Lee Daly, Rex Carter, Dan Marble and Frederick Rogers. Clarence West will be musical director, and Augustus Buell stage director. Three carloads of special scenery is leaving with the company this week, the whole enterprise being mostly responsible to the efforts of Karl Hoblitzelle, president of the Interstate Amusement Company.

TRY OUT FOR "MARY AND JOHN"

"Mary and John," a new comedy by Maravene Thompson, will be tried out in stock by the Forsythe Players of Atlanta, Ga. on May 12. Enid Bennett, moving picture actress, has been engaged for the leading feminine role, and several New York managers will visit Atlanta to look over the production, which opens on May 12.

EQUITY PARTY ON MAY 12

An Equity May Party will be held in the Grand Ballroom of the Hotel Astor on Saturday evening, May 12. The direction of the affair will be in charge of George Le Guere, who is assembling committees of prominent stage folk who will combine forces in making the forthcoming event both an artistic and financial success.

The May Party will be given in lieu of the usual annual Equity show and the proceeds will be devoted to Equity's "stranded fund," which forwards expense money and transportation to members of ill-fated productions, which otherwise would be left stranded.

The ballroom will be decorated to represent a flower garden in May and there will be a May Carnival Pageant, in which several hundred prominent stage favorites will participate. In addition there will be a cabaret entertainment that will have as many stellar turns as a three-ring circus.

BERNARD MARRIAGE ANNULLED

Supreme Court Justice Cohalan, last week dismissed the divorce suit brought by actor Nat Bernard against Adah Bernard, and granted to Mrs. Bernard an annulment decree on her plea that Bernard was a resident of New York when he was divorced in California in 1911, by Rosalind Pomeroy Bernard, who was wedded to him in Oklahoma in 1907.

For that reason the Justice held that the California divorce was not valid in New York because service of the papers was not made as required by the New York laws, and the marriage of Bernard to the defendant in the present case was not valid.

Concerning the decision, the Court said:

"Adah Bernard claims here that believing him (Bernard) to have been legally divorced, she married him in New York in 1912, lived with him until November, 1919, and divorced him in Pennsylvania in December, 1921. She married one Skolny in this city on Christmas Day, 1921. Nat Bernard in March, 1922, began this action against her for divorce, and she then sued him for an annulment of marriage. Nat Bernard claims that he did not live in New York in the periods of 1910 and 1911, during which Rosalind Pomeroy Bernard was suing him for divorce, but that he lived in the State of Illinois, where the requirements as to a foreign divorce are different from those of our State.

"I am satisfied from a careful examination of the record and from fair consideration of the probabilities that he moved to the city when he was entering his 'teens' and has concededly lived here during most of his life. To be sure, he says that for some time before March, 1911, he resided in Chicago, but I am satisfied that his stay there was casual and only in the line of convenience in his calling as an actor, and that all the time he not alone was, but always claimed to be, a resident of New York.

"This is borne out by a fair reading of the last testimony given by him and by his declarations that it was an advantage for one earning a living in his line to register as from New York. If this were so, as testified to by him, in the case of one who actually resided at some other place, how much more likely is it that he would actually retain his residence here rather than transfer it while he was for a short time elsewhere to that place."

Justice Cohalan's ruling validates the defendant's marriage to her present husband, Skolny, which was made the basis of the divorce action, on the ground that her Pennsylvania divorce from Bernard was not binding in New York.

LETTER LIST

LADIES

Bailey, Mrs. E.
Baker, Evelyn
Beck, Gertrude
Berranger, Dolly
Bobbie, June
Booth, Helen, Singer
Brandon, Bells
Brenon, Kathleen
Brooks, Margie
Bruns, Nina
Cantor, Lynn
Clark, Nellie
Cornell, Frances
Doveer, Princess
Fox, Grace C.
Harris, Pauline
Harrison, Lucille
Keeler, Grace
Kelley, P.
Le Marie, Helen
Marks, Mrs. Lou
May, Pearl
Miller, Adele
Morrisey, Dolly
Pennette, Margie
Reynolds, Billie
Rich, Mrs.
Ronzio, Elsie D.
Russak, Mrs. E. A.
Sheppard, Mrs. Mary
Smart, Helen
Stewart, Eleanor
Stone, Anita
Thorne, Buddie
Webbs, Mae
White, Mabel
White, Mrs. Matthew
Wenfield, Emma
Williams, Kathryn

GENTLEMEN

Bell, Johnnie
Bertrand, Frank
Bloom, Harry E.
Browne, E. M.
Buhler, Bill
Chipman, W. E.
Claers, M.
Cox, Jerry
Cunningham, William E.
Dayton, Vic
Faversham, William
Finn, James J.
Frazier, Pete
Gillette, Bobby
Marshall, G. O.
McGlynn, Frank
Miller, Wenn
Milos, The
Powers, Lon
Udell, Chas. E.
Van, Joe
Villasana, Juan E.
Vitale, D.
Wainwright, Wm.
Wells, Gilbert
White, Harry
Williams, Bob
Wink, George D.

ROSENTHAL AT CONVENTION

J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, left for Chicago, Tuesday, in connection with the radio broadcasting situation.

On Wednesday of this week he will talk before the people assembled at the National Radio Broadcasters' Convention, being held at the Drake Hotel, and will in the course of his address tell the side of the composers, authors and publishers in the radio license controversy.

The following day, on Thursday, Mr. Rosenthal will call a meeting of the branch managers of the publisher members of the society, for the purpose of explaining to them the policy of the publishers and the attitude of the home office of the respective representatives in regard to the broadcasting of copyrighted music for profit. The policy of the publishers, he will explain, is not to do anything that will hinder the progress of the A. S. C. A. & P.

SHERMAN TO STAR IN "CASANOVA"

Al. H. Woods and Gilbert Miller on Monday signed an agreement whereby Lowell Shermann will appear under their joint management at the Eltinge Theatre, early in August in "Casanova," a spanish play. The translation of the play was made by Margaret Miller with the adaptation being handled by Sidney Howard.

GOLDREYER HAS A SON

Michael Goldreyer, of Mindlin and Goldreyer, producers of "The Last Warning," did not let his partner get much the best of him in adding to the populace of the city for on Sunday he announced that Mrs. Goldreyer became the mother of an eight pound son at the Brooklyn Methodist hospital. Michael, Jr., as the youngster will be known and his mother are enjoying good health at the institution.

MOROSCO GETS MUSICAL PLAY

"Believe Me," a new musical comedy by William Morris, has been added to the roster of new plays which Oliver Morosco will try out with his stock company in Los Angeles this Summer.

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1738—Perry Glass—Song Poems.
1739—Reed & Blake—Material.
1740—Jennings & Medbs—Novelty Costume.
1741—Brian M. Jewett—Title.
1742—Wyse & Bree—Title.
1743—R. Brownlee—Act.
1744—Harvey Sanford—Poems.
1745—Lou Attell—Song Title.
1746—Anton Lada—Orchestra Titles.
1747—Donna Darling—Song.
1748—Sidney B. Holcomb—Lyrics.
1749—Thomas Sigurdson—Lyrics & Music.

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